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CATALOGUE
OF
FIRST EDITIONS
OF
EDWARD MacDOWELL

(1861–1908)

BY

O. G. SONNECK
CHIEF, MUSIC DIVISION

WASHINGTON
GOVERNMENT PRINTING OFFICE
1917

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MacDowell, Edward Alexander, Editor
Schmedel, Oscar George Theodore.

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PREFATORY NOTE

This bibliographic study had its inception twelve years ago as the result of professional correspondence with Edward MacDowell. Since then the project has been to gather in the Library of Congress a complete set of the first editions of his works and so to describe them that collectors in after years will not go astray in the intricacies of the subject.

Unfortunately even ten years of collecting have not sufficed to attain the first object: our collection is not exhaustive. But it is approximately so, and it is unique. Indeed, MacDowell enthusiasts will find duplication extremely difficult. Some reasons for this situation, seemingly incredible in the case of a contemporary composer, I have outlined in a comparative essay, "MacDowell versus MacDowell. A Study in first editions and revision," in the Proceedings of the Music Teachers' National Association, 1911, page 96–110.

Of course, all first editions of MacDowell deposited for copyright should be in the Library of Congress and presumably they are, but a few could not be located. Fortunately almost all of these missing first editions have been replaced by timely and generous gifts from Mrs. Edward MacDowell, Mrs. Emma Prall Knorr, Mr. Arthur Mayo, Mr. Thomas P. Currier, Mr. W. H. Humiston, and Mr. MacDowell's publishers. It is confidently hoped that further gifts will fill up the remaining gaps. As they are barely noticeable, I draw the attention of those interested in seeing at least our National Library in possession of a complete set of first editions of our great master—all of whose published works, needless to say, we possess in either first or later editions—to the following: Op. 24, 25, 41.

Infallibility is as rash a claim in bibliography as in other human affairs. Hence expert critical suggestions for corrections and additions or omissions will be appreciated in the interest of a complicated task incidentally undertaken in the service of the final biographer of Edward MacDowell.

O. G. Sonneck
Chief of the Music Division

Herbert Putnam
Librarian of Congress
Washington, D. C., February 28, 1917

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I

COMPOSITIONS WITH OPUS NUMBER

COMPOSITIONS WITH OPUS NUMBER

Op. 8. **Waltz, op. 8.**

There appears an "op. 8 Waltz" under "Compositions by E. A. MacDowell . . . Piano, two hands . . . Breitkopf & Härtel, New York," as advertised in 1895 on the verso of last page of the pieces belonging to the series, "Piano compositions edited by E. A. MacDowell."

The "Waltz" was advertised without price, an indication that the publication of the piece was merely contemplated and had not yet taken place. In 1896 the "Waltz" disappears from the advertisements and the piece has not been published. Also op. 1–7 are unpublished.

Op. 9. 1894 . . . **Two old songs.** No. 1. Deserted [R. Burns]. No. 2. Slumber song.

New York, Leipsic [etc.], Breitkopf & Härtel, ©1894. Publ. no. P. L. J. 319, P. L. J. 320.[1] *7 p. 4°.*

At head of title: "E. A. MacDowell, op. 9." No dedication.

The claim above the imprint: "Copyright, 1894, by P. L. Jung," is repeated in lower margin of p. 3 and 6.

On verso of last page a list of "Compositions by E. A. MacDowell . . . Breitkopf & Härtel," including as op. 49[!] the "Second Sonata (Eroica)."

The poem of no. 1 by R. Burns; that of no. 2 anonymous.

First lines: "Ye banks and braes o' bonnie Doon—Dearest, sleep sound."

The opus number is misleading, since the songs of op. 9 were not composed until a decade after op. 11 and 12, published in 1883. (Gilman.)

Actually deposited "Nov. 26, 1894."[2]

Op. 10. 1883 . . . **Erste moderne suite** (Praeludium, Presto, Andantino und Allegretto, Intermezzo, Rhapsodie, Fuge) für Pianoforte componirt von E. A. MacDowell. Op. 10.

Leipzig, Breitkopf & Härtel, [1883]. Publ. no. 16205. 31 p. fol.

At head of title: "An Frau Joachim Raff." Verso of last page blank. No date of copyright or publication appears in this *first* edition.

*ca.*1896 — . . . **Erste moderne suite** (Präludium, Presto, Andantino und Allegretto, Intermezzo, Rhapsodie, Fuge), E m.

Leipzig, New York, [etc.], Breitkopf & Härtel, [ca. 1896]. Publ. no. 16205. 31 p. fol.

At head of caption title: "An Frau Joachim Raff."

No special t.-p., but a collective series t.-p.: "Breitkopf & Härtel's Klavier-Bibliothek . . . Suiten und Divertimenti." It includes E. R. Kroeger's Suite op. 33, which was copyrighted in 1896.

In the lower margin of p. 2 of MacDowell's suite appears (and is not repeated with the other movements) the claim: "Copyright by

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[1] The term Publ. no. designates the publisher's *plate* number, not his *edition* number, which may or may not be the same.

[2] The term "actually deposited" is used throughout to mean that the Library of Congress copies bear such a date as date of receipt by the copyright office or that such a date appears in the copyright office records. The dates have here a strictly bibliographical significance only, establishing, beyond reasonable doubt, the real first editions.

E. A. Mac-Dowell, 1891," though 16205, the publ. (plate) number of the first edition (1883), has been retained! It will presently be seen that 1891 is the copyright date of the "Neue Ausgabe" of the Praeludium. Consequently the publishers used this "Neue Ausgabe" of the Praeludium for the new edition of the whole suite, but this edition clearly cannot have been published earlier than Kroeger's op. 33, namely, 1896. It should be noted that the "Intermezzo" is retained in its original form (86 bars), not in the "Neue, vom componisten umgearbeitete ausgabe," 1891 (132 bars). *Indeed, the Suite, from beginning to end, is musically identical with the Suite in the first edition of 1883.*

1906 — . . . **Erste moderne suite** (Präludium, Presto, Andantino und Allegretto, Intermezzo, Rhapsodie, Fuge), E m.

Leipzig, New York, [etc.], Breitkopf & Härtel, [c1906]. Publ. no. 16205. 33 p. fol.

Same dedication and collective t.-p. as in the *ca.* 1896 edition, but now the lower margin of p. 2, which is the first page of the Praeludium, has the complicated claim: "Revised by Edward MacDowell, 1906. Copyright by Edward MacDowell, 1891. Copyright, 1906, by Breitkopf & Härtel." (Actually deposited, "May 10, 1906.")

As a matter of fact, the "Praeludium" is *notatim* identical with the "Praeludium" as published separately with the note, "Revised by Edward MacDowell, 1904."

It will be seen in the entry for this 1904 edition of the Praeludium how this edition, and consequently also the Praeludium in the 1906 edition, differs from the edition of 1891. But also in other respects the 1906 edition of the Suite differs considerably from the 1896 edition. For instance, the "Andantino und Allegretto" has become fully twenty bars shorter, and, like the "Rhapsodie," has been thoroughly overhauled. In this edition, furthermore, the "Intermezzo," as published in a revised form in 1891, has been incorporated, *but again with revisions*, of which those of the final bars are perhaps the most conspicuous.

Op. 10, 1. 1891 — **Präludium** (aus der Suite op. 10) für das Pianoforte von E. A. MacDowell. Neue Ausgabe.

Leipzig, [etc.], Breitkopf & Härtel, c1891. Publ. no. 16205. 7 p. fol.

Below the imprint: "Entered according to Act of Congress, in the year 1891, by E. A. Mac-Dowell, in the office of the Librarian of Congress at Washington, D. C." (Actually deposited "Jul. 9, 1891.") The lower margin of the plate of p. 2 contains the remark, "Copyright by E. A. Mac Dowell, 1891," though this and all other pages have the publ. (plate) number 16205, which is that of the first edition (1883).

On verso of last page Breitkopf & Härtel's list "Musikwerke hervorragender zeitgenössischer komponisten."

This "Neue Ausgabe," with the copyright date 1891, does not, a few added staccato marks, phrase curves, etc., excepted, differ from the piece as contained in the first ed. of 1883!

1904 — . . . **Präludium**, E m., aus der Suite op. 10.

Leipzig, New York, [etc.], Breitkopf & Härtel, [1904] Publ. no. 16205. 7 p. fol.

Composer's name at head of title. Not a special title-page, but a collective series title-page: "Breitkopf & Härtel's Klavier-bibliothek. Fugen, Präludien, Inventionen und Toccaten." Lower margin of p. 2 (which is headed, "Erste moderne Suite. I. Praeludium") contains the claim: "Revised by Edward Mac Dowell 1904. Copyright by Edward Mac Dowell 1891."

This revised edition of 1904 differs from the edition of 1891 considerably. The principal differences for purposes of identification are: The introductory passage is now played in octaves. It is headed, "Largamente con energia—with energy and breadth," instead of "Ad libitum.

Lento." The "Maestoso" has become "Largamente—Broadly," and instead of "M. M. ♩.=52," we have now "Allegro non troppo—moderately fast. M. ♩.=40." Finally, on p. 6 bars 3–8 and the first bar of p. 7 are to be played from one to two octaves lower than in the 1891 edition.

The "Praeludium," with its revisions of 1904, exists also separately with the marginal copyright claims as make part of the whole suite: "Copyright 1906 by Breitkopf & Härtel. Revised by Edward Mac Dowell, 1906. Copyright by Edward Mac Dowell, 1891." Furthermore, this separate issue of 1906 has a collective title-page: "Edward A. Mac Dowell Kompositionen . . . Breitkopf & Härtel, Leipzig, Berlin . . . New York."

Op. 10, 4. 1891 —**Intermezzo** (aus der Suite op. 10) für das pianoforte von E. A. MacDowell. Neue, vom componisten umgearbeitete ausgabe.

Leipzig, [etc.], Breitkopf & Härtel, c1891. Publ. no. 19047. 5 p. fol.

Below the imprint: "Entered according to Act of Congress in the year 1891, by E. A. Mac-Dowell . . ." The lower margin of the plate of p. 2 has also the claim "Copyright by E. A. Mac-Dowell, 1891." In caption: "Op. 10. No. 4a." One of the characteristic features of this revised edition is the addition of careful fingering, and the fact that it has grown from 86 bars to 132! Thus the "Intermezzo" has become, not only a more mature, but also a much longer piece.

On verso of the last page is printed a list of "J. B. Duvernoy's Pianoforte-Werke im Verlage von Breitkopf & Härtel in Leipzig . . . October, 1888."

It should be noted that a later issue of this "Neue Ausgabe" exists with the remark below the copyright claim on p. 2: "Aufführungsrecht vorbehalten," and "Breitkopf & Härtel's Klavier-Bibliothek," at head of the title on the title-page. Also, the imprint is slightly different, it being in the 1891 issue "Leipzig, Brüssel und London, Breitkopf & Härtel;" in the later issue "Breitkopf & Härtel, Leipzig, Brüssel, London, New York." Since the cover refers to the "Sonata Eroica, op. 50," this issue appeared 1895 or later. On verso of the last page is a list of Breitkopf & Härtel's Klavierbibliothek.

Op. 11. 1883 **Drei lieder** für eine singstimme mit begleitung des pianoforte componirt von E. A. Mac-Dowell. Op. 11. No. 1. Mein liebchen. No. 2. Du liebst mich nicht. No. 3. Oben wo die sterne.

Leipzig, C. F. Kahnt, [1883]. Publ. nos. 2734a–2734c. 3 v. 5, 3, 3 p. fol.

At head of title: "Herrn Opernsänger Carl Dierich zugeeignet."

In lower margin of p. 2 of each song the legend: "Verlag von C. F. Kahnt in Leipzig." Verso of last page blank.

The poems of nos. 2 and 3 are by Heine. The poet of no. 1 is not mentioned.

First lines same as the titles.

Op. 12. 1883 **Zwei lieder** für eine singstimme mit begleitung des pianoforte componirt von E. A. Mac-Dowell. Op. 12. No. 1. Nachtlied (Em. Geibel). No. 2. Das rosenband (Klopstock).

Leipzig, C. F. Kahnt, [1883]. Publ. nos. 2735a–2735b. 2 v. 3, 5 p. fol.

At head of title: "Frau James Bischoff verehrungsvoll gewidmet."

In lower margin of p. 2 of each song, the claim: "Verlag von C. F. Kahnt in Leipzig."

First lines: "Der mond kommt still gegangen" and "Im frühlingsschatten fand ich sie."

Op. 11–12. 1898 **Five songs** with pianoforte accompaniment composed by Edward Mac-Dowell, op. 11 and 12.

Leipzig, C. F. Kahnt Nachf., New York, Breitkopf & Härtel, [c]1898. Publ. nos. 2734[a] to 2734[c], 2735[a] to 2735.[b] 14 p. 4°.

The original cover in gray has this lettering in gold: "Five Songs composed by Edward Mac-Dowell, op. 11 and 12. New York, Breitkopf & Härtel."

On the title-page the claim, "Copyright 1898 by C. F. Kahnt Nachfolger;" repeated in the lower margin of the first page of each song of the collection (p. 2, 6, 8, 10, 12). (Actually deposited "Apr. 6, 1898.")

The collection was issued from the plates of the first editions with hardly any revisions of the music itself, but the composer added a number of Italian interpretation indications and English caption titles and texts below the original German. The added titles, resp. first lines, read: "My love and I sat close together—You love me not—In the skies,where stars are glowing—Night song—The bands of roses."

First lines of the last two: "The moon through space" and "In springide's shadows."

First American edition of op. 11 and 12 with English texts.

Op. 13. 1883 **Prélude et fugue** pour pianoforte par E. A. Mac-Dowell. Oeuvre 13.

Leipzig, E. W. Fritzsch, 1883. Publ. no. E. W. F. 398 L. 7 p. fol.

At head of title: "à Monsieur Marmontel, professeur de piano au Conservatoire de Paris."

Verso of p. 7 blank.

From the plates of this first edition an otherwise identical issue has appeared with this misleading imprint on the title page: "Leipzig, C. F. W. Siegel's Musikalienhandlung (R. Linnemann), 13660. 1883." Of course, this issue can not have appeared before 1903, when Fritzsch sold out to Siegel.

1895 — . . . **Prélude. Fugue.**

New York, Breitkopf & Härtel, [c1895]. Publ. no. P. L. J. 338. 7 p. fol.

Collective series title reads: "Mac Dowell. Compositions for the pianoforte, new editions, revised by the composer, op. 13. No. 1–2."

Above the imprint the claim, "Copyright 1894 by P. L. Jung," but the lower margins of p. 2 and 4 contain the claim: "Copyright, 1895, by P. L. Jung," and the work was actually deposited "Aug. 12, 1895." The dedication to Marmontel now appears above the caption title of the prelude.

The revisions are barely noticeable, except that the twelve last bars of the Prélude have been reduced to eight. This necessitated a rearrangement of the engraving, which accounts for "M. Passow, Eng'r, N. Y.," at the bottom of p. 2.

On verso of last page a list of "Compositions by E. A. Mac Dowell . . . Breitkopf & Härtel . . . ," including as op. 49[!] "Second sonata (Eroica)."

Op. 14. 1883 **Zweite moderne suite** (Praeludium, Fugato, Rhapsodie, Scherzino, Marsch, Phantasie-Tanz) für pianoforte componirt von E. A. Mac Dowell. Op. 14.

Leipzig, Breitkopf & Härtel, [c1883]. Publ. no. 16206. 27 p. fol.

At head of title: "An Camille Saint-Saëns." In lower margin of p. 3, "Copyright 1883 by G. Schirmer, New York." To the right of the caption title on same page a quotation from Byron's "Manfred."

Verso of last page blank.

*ca.*1896 . . . **Zweite moderne suite** (Präludium, Fugato, Rhapsodie, Scherzino, Marsch, Phantasie-Tanz), A m. [op. 14].

Leipzig, New York, [*etc.*], *Breitkopf & Härtel,* [*ca. 1896*]. *Publ. no. 16206. 27 p. fol.*

Collective title page, "Breitkopf & Härtel's Klavier-Bibliothek," on which also figures E. R. Kroeger's Suite, op. 33. As this was copyrighted 1896, this edition of Mac Dowell's Suite cannot have been published before 1896, though p. 3, lower margin, has: "Copyright 1883 by G. Schirmer, New York." The edition was issued without apparent alterations from the plates of the original edition. Below the caption title: "An Camille Saint-Saens" and (now in center!) the quotation from Byron.

The suite was re-issued 1906 or later from the same plates, but with a collective title page reading: "Edward A. Mac Dowell Kompositionen . . . Breitkopf & Härtel, Leipzig, Berlin . . . New York."

In 1911 the publishers entered for copyright (Publ. no. V. A. 3408. 27 p. 4°) an edition "bearbeitet von Ludwig Klee."

Op. 15. 1911 . . . **Erstes konzert** in A moll für pianoforte und orchester. Partitur.

Leipzig, New York, [*etc.*], *Breitkopf & Härtel,* [*c1911. Publ. no. Part. B 2156. 116 p. fol.*

In lower margin of p. 3 the claim: "Copyright 1911, by Breitkopf & Härtel, New York." Above the caption title: Dem Meister Franz Liszt.

No special title-page, but series title: "Edward A. Mac Dowell. Kompositionen . . . Für Orchester. Op. 15."

First edition of the orchestral score incorporating the composer's revisions which are not yet in the L. of C. manuscript copy of the original score. Accordingly the score may be studied at the L. of C. in its original and in its final form. The orchestra parts have not been published (1911).

Op. 15A. 1884 —**Erstes concert** (in A moll) für das pianoforte mit begleitung des orchesters componirt von E. A. Mac-Dowell. Op. 15. Für 2 pianoforte bearbeitet vom componisten.

Leipzig und Brüssel, Breitkopf & Haertel, [*c1884*]. *Publ. no. 16506. 53 p. fol.*

At head of title: "Dem meister Franz Liszt." In lower margin of p. 3: "Copyright 1884 by G. Schirmer, New York." Verso of last page blank.

The L. of C. possesses a manuscript copy of the score of this, the original version of the concerto.

Op. 15B. 189– —**Erstes konzert** für das pianoforte mit begleitung des orchesters von E. A. Mac-Dowell. Op. 15. Dem meister Franz Liszt.

Leipzig, New York, [*etc.*], *Breitkopf & Härtel,* [*189–*]. *Publ. no. 16506. 53 p. fol.*

Caption title. Lower margin of p. 2 contains claim: "Copyright 1884 by G. Schirmer, New York. Aufführungsrecht vorbehalten," but this copy contains a collective title page with a reference to Mac Dowell's Second Concerto, op. 23, which was not published until 1890. Consequently the copy was not issued earlier than 1890. The collective title page reads: "Breitkopf & Härtel's Klavier-bibliothek . . . für 2 klaviere zu 4 händen . . . konzerte und konzertstücke . . . Mac Dowell, op. 15. Konzert Nr. 1 . . ." The single movements are headed, "Maestoso. II. Andante tranquillo. III. Presto," and read as in the 1884 edition.

Op. 15C. 1910 —**Erstes konzert** (A moll) für das pianoforte mit begleitung des orchesters komponiert von Edward Mac Dowell. Op. 15.

Leipzig, New York, [etc.], [℗1910]. Publ. no. 16506. 53 p. fol.

Caption title. At head of title: "Dem meister Franz Liszt." On lower margin of this p. 2: "Copyright 1884, by G. Schirmer, New York. Copyright 1910, by Breitkopf & Härtel, New York."

The collective series title reads: "Edward A. Mac Dowell. Kompositionen . . . Op. 15. Erstes konzert in A moll für pianoforte und orchester. Pianoforte-Solostimme mit hinzugefügtem 2. Pianoforte (Partitur). Neue revidierte Ausgabe vom komponisten."

Musically this edition of 1910 barely differs from that of 1884, e. g. in the more massive first ten bars.

First revised edition.

Op. 16. 1883 **Serenade** für pianoforte componirt von E. A. Mac-Dowell. Op. 16.

Leipzig, E. W. Fritzsch, 1883. Publ. no. E. W. F. 399 L. 7 p. fol.

At head of title: "Hans Huber freundschaftlichst gewidmet." Verso of p. 7 blank.

[190–] —**Serenade** für pianoforte componirt von E. A. Mac-Dowell. Op. 16.

Leipzig, C. F. W. Siegel, 1883. Publ. no. E. W. F. 399 L. 7 p. fol.

At head of title: "Hans Huber freundschaftlichst gewidmet." On verso of p. 7, "Empfehlenswerte kompositionen für klavier zu zwei händen aus dem verlage von C. F. W. Siegel . . ."

On the title page appears, between the imprint and the date of publication, the Siegel edition number 13260, whereas the publisher's plate number clearly is that of E. W. Fritzsch. As Fritzsch sold out to Siegel in 1903, it is obvious that Siegel changed the imprint on the title page, but not the date of publication. Therefore the copy belongs to an issue of op. 16, struck off *not earlier than 1903* from the plates of the first edition of 1883.

1895 — . . . **Serenata.**

New York, Breitkopf & Härtel, [℗1895]. Publ. no. P. L. J. 318. 5 p. fol.

Collective series title: "Mac Dowell Compositions for the pianoforte, new editions, revised by the composer. Op. 16."

Above imprint the claim, "Copyright 1894 by P. L. Jung," but in lower margin of p. 2: "Copyright 1895 by P. L. Jung," and the Serenata was actually deposited "Jan. 8, 1895."

Whereas the first edition contains seven pages, this revised edition contains only five, the virtuoso section, "Prestissimo" of the first edition having been suppressed. In fact, the piece, after "Un poco animato," has undergone very considerable changes.

On verso of last page Breitkopf & Härtel's list of "Compositions by E. A. Mac Dowell," including as opus 49[!] "Second Sonata Eroica."

First American edition.

Op. 17. 1884 **Zwei fantasiestücke** für pianoforte zum concertgebrauch componirt von E. A. Mac-Dowell. Op. 17. I. Erzählung. II. Hexentanz.

Breslau, Julius Hainauer, New York, G. Schirmer, [etc.], [1884]. Publ. nos. J. 2648 H. and J. 2649 H. 2 v. 7, 11 p. fol.*

At head of title, "Hans Huber freundschaftlichst gewidmet."

Caption titles: "I. Erzählung," resp. "II. Hexentanz." In lower margin of p. 3: "Stich und druck der Röder'schen officin in Leipzig." Verso of both last pages blank.

There exists an issue absolutely identical with this, except that "New York, G. Schirmer" is not printed in black face type nor in a somewhat larger type than "Leipzig, C. F. Leede," but in the same style and size of type. Which of these two issues, both in the Library of Congress, is really the *first*, I am not able to tell.

Op. 17A. 1898 —**Zwei fantasiestücke** für pianoforte zum concertgebrauch componirt von E. A. Mac-Dowell. Op. 17. I. Erzählung. II. Hexentanz.

Breslau, Julius Hainauer, New York, G. Schirmer, [c1898]. Publ. nos. J. 2648H and J. 2649H. 2 v. 7, 11 p. fol.

At head of title: "Hans Huber freundschaftlichst gewidmet." Lower margin of first page of music of both pieces contains the legend: "Copyright 1898, by Julius Hainauer, Breslau." Caption titles: "I. Erzählung. A tale," resp. "II. Hexentanz. Witches' dance." Reprinted without musical changes from the plates of the first edition, 1884. This issue was not deposited for copyright.

On verso of the last page a thematic selection from the "Verlag von Julius Hainauer in Breslau," including Schytte's Legende, op. 86, 6, which was published in 1896.

Not to be confused with an evidently later issue, which in all other respects is absolutely identical with the original issue except that the reference to G. Schirmer and others has disappeared from the imprint, which now simply reads, "Breslau, Julius Hainauer." Copies of this issue were evidently put on the market at different times. Those in the L. of C. have on the verso of the originally blank last page a selection from the "Verlag von Julius Hainauer in Breslau," including Ernst Heuser's Intermezzo op. 46, no. 2, published in 1905.

Op. 17B. 1898 —**A tale.** Op. 17. No. 1.—**Witches' dance.** Op. 17. No. 2.

Breslau, Julius Hainauer, New York, Breitkopf & Härtel, [c1898]. Publ. nos. J. 2648H and J. 2649H. 2 v. 7, 11 p. fol.

Collective series title: "Edward Mac Dowell. Compositions for the piano. No. 1, 2. New original editions."

The first page of music of both pieces contains the rubber stamp note: "Copyright 1898, by Julius Hainauer, Breslau." Actually deposited: "Oct. 31, 1898," resp. "Oct. 13, 1898." A mere reissue (with different title page) of the first edition of 1884, with addition of the English titles in caption.

First edition with English title page.

Op. 17, 2. 1890 — . . . **Hexentanz (Witches' dance)** for pianoforte by E. A. Mac-Dowell. Opus 17. No. 2.

Boston, Arthur P. Schmidt, c1890. Publ. no. A. P. S. 2105–9. 11 p. fol.

Below the imprint and on lower margin of p. 3 the claim, "Copyright 1890 by A. P. Schmidt." Actually deposited "Mar. 17, 1890."

At head of title (and also of the caption title): "Revised edition." It is not stated that the revisions are by the composer.

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* The publishers mentioned in the collective imprints of the Hainauer editions described by me are invariably Hainauer, Schirmer, Hug, Durdilly, Leede, except in op. 18, where Maho, Durand, Schoenewerk & Co. take the place of Durdilly, and in op. 28, where the Kong. Dansk Hofmusikhandel has been added.

The alterations are so few as barely to be noticeable, the most conspicuous being the interpolation of a bar of rest with hold before the "staccatiss. leggiero" passage on p. 7.

First (revised) American edition.

An otherwise identical issue of this exists with Schmidt's list of "Compositions and arrangements by Edward Mac Dowell." It includes op. 62 and therefore cannot have been issued before 1902.

Op. 17, 2. 1894 — . . . **Witches' dance.** Copyright 1894 by P. L. Jung.

New York, Breitkopf & Härtel, [c1894]. Publ. no. P. L. J. 321–9. 11 p. fol.

Collective series title: "Mac Dowell Compositions for the pianoforte, new editions, revised by the composer. Op. 17. No. 2." Lower margin of p. 3 has the claim: "Copyright 1894 by P. L. Jung," and the piece was actually deposited on "Dec. 20, 1894." The caption title now reads: "Witches' dance (Hexentanz). Fingered by Louis Oesterle. E. A. Mac-Dowell, op. 17, No. 2." Except for Oesterle's fingerings, this is an exact reprint of the first edition of 1884, and is not based on the revised Schmidt edition of 1890.

On verso of last page Breitkopf & Härtel's list of "Compositions by E. A. Mac Dowell," including as op. 49[!] "Second sonata (Eroica)."

First unrevised American edition.

Op. 18 1884 **Zwei stücke** für pianoforte von E. A. Mac-Dowell. Op. 18. I. Barcarolle. II. Humoreske.

Breslau, Julius Hainauer; New York, G. Schirmer, [etc.], [1884]. Publ. nos. J. 2650H, J. 2651H. 2 v. 7, 7 p. fol.

At head of title: "Herrn Pablo Desvernine in freundschaftlicher verehrung zugeeignet." Verso of last p. blank. The titles repeated in caption. This *first edition* contains no copyright notice or date of publication. The L. of C. has it with the original cover of op. 18, no. 1, illustrated with a "barca."

1898 —**Barcarole.** Op. 18. No. 1.—**Humoreske.** Op. 18. No. 2.

Breslau, Julius Hainauer, New York, Breitkopf & Härtel, [c1898]. Publ. nos. J. 2650H and J. 2651H. 2 v. 7, 7 p. fol.

The lower margin of p. 3, resp. p. 2, contains (by rubber stamp) the legend: "Copyright 1898, by Julius Hainauer, Breslau." Actually deposited "Oct. 31, 1898."

Collective series title: "Edward Mac Dowell. Compositions for the piano. No. 3, 4. New original editions." Clearly an issue of the first edition, 1884, with a new title page.

First edition with English title page.

Op. 18, 1. 1894 — . . . **Barcarolle.** Copyright 1894 by P. L. Jung.

New York, Breitkopf & Härtel, [c1894]. Publ. no. P. L. J. 305. 5 p. fol.

Lower margin of p. 2 contains the claim: "Copyright 1894 by P. L. Jung." Actually deposited "Dec. 20, 1894." Collective series title: "Mac Dowell. Compositions for the pianoforte, new editions, revised by the composer. Op. 18. No. 1."

The principal alterations consist in this, that the three bars of virtuoso passages of p. 5 have been dropped and the "Tempo I" section condensed from forty-six to twenty-six bars. On verso of last page Breitkopf & Härtel's list of "Compositions by E. A. Mac Dowell," including as op. 49[!] "Second sonata (Eroica)."

First American edition.

Op. 19. 1884 **Wald Idyllen.** Waldesstille. Spiel der Nymphen. Träumeréi. Driaden-tanz. Vier stücke für pianoforte von E. A. Mac-Dowell. Op. 19.

Leipzig, C. F. Kahnt, [1884]. Publ. nos. 2721a–2721d. 19 p. fol.

At head of title: "Marian Nevins gewidmet." On lower margin of the first page of each piece is the legend, "Verlag von C. F. Kahnt in Leipzig.

First edition, not to be confused with:

*ca.*1886 **Wald-Idyllen** [etc., exactly as in the above].

Leipzig, C. F. Kahnt Nachfolger, [ca. 1886]. Publ. nos. 2721a–2721d. 19 p. fol.

The dedication has also remained the same, but now the first page of each piece has the legend, "Verlag von C. F. Kahnt Nachfolger, Leipzig." Consequently this issue appeared 1886 or later. It may be added that also the printer's legend in lower margin of p. 2 has been changed from "Stich und Druck v. F. W. Garbrecht's Nachf., Oscar Brandstetter, Leipzig," to "Stich und Druck v. Oscar Brandstetter, Leipzig."

This *second issue of the first edition* should not be confused with a reprint of this second issue, which appeared about 1906. On the title page of this the publisher's name precedes the place of publication. The title page has the firm's trade mark; the printer's name appears below the imprint; "Aufführungsrecht vorbehalten" appears in upper left hand corner of p. 2, and on the verso of the last page is Kahnt's list of "Beliebte kompositionen für klavier zu zwei händen."

Op. 19 S. —**Wald-Idyllen . . .** [exactly as in the "ca.1886" issue] . . . Complet. No. 1, 2, 3, 4.

Leipzig, C. F. Kahnt Nachfolger. Publ. nos. 2721a–2721d. 4 v. 3, 9, (?), 9 p. fol.

First edition in sheets, identical otherwise with the "ca. 1886" issue except that the printer's notice in lower margin of p. 2, etc., still reads like in the first ed. of the opus in one volume. This would indicate that this sheet edition was issued between the 1884 ed. and the ca. 1886 issue of the opus in one volume.

No. 3 missing in the L. of C. set.

Op. 19, 3. 1894 — . . . **Revery.** Copyright 1894 by P. L. Jung.

New York, Breitkopf & Härtel, [c1894]. Publ. no. P. L. J. 299. 3 p. fol.

Only one page of music, bearing (lower margin) the claim: "Copyright, 1894, by P. L. Jung." Actually deposited "Nov. 27, 1894." Collective series title: "Mac Dowell. Compositions for the pianoforte, new editions, revised by the composer, op. 19. No. 3."

Except for revisions of the notation, the new edition contains no noteworthy alterations until the last thirteen or fourteen bars, which are strikingly different in both editions, though based on the same ideas.

First American (revised) edition.

Op. 19, 4. 1894 —. . . **Dance of the Dryads.** Copyright 1894 by P. L. Jung.

New York, Breitkopf & Härtel, [c1894]. Publ. no P. L. J. 300. 7 p. fol.

Collective series title: "Mac Dowell Compositions for the pianoforte, new editions, revised by the composer, op. 19, no. 4." On p. 2, lower margin: "Copyright, 1894, by P. L. Jung." Actually deposited "Nov. 27, 1894."

In this piece the alterations from the first edition are numerous and striking. Mac Dowell adheres for the two first bars to the first edition, but then either alters the material or discards it entirely, but always recurring to the first edition from time to time.

First American (revised) edition.

Op. 20. 1886 **Drei poesien** für pianoforte zu vier händen von E. A. Mac-Dowell. Opus 20. 1. Nachts am meere. 2. Erzählung aus der ritterzeit. 3. Ballade.

Breslau, Julius Hainauer, [etc.]; New York, G. Schirmer, [etc.], [1886]. Publ. no. J. 2757H. 19 p. fol.

At head of title: "Fräulein S. L. Pettee zugeeignet." Verso of p. 19 blank. The L. of C. copy has the original cover, with title page of heavy border-line design. It reads: "Poesien E. A. Mac-Dowell." The cover contains no advertisements.

Not to be confused with an issue with full title cover (M 3.3 .M 14 op. 20*) which in all respects is identical with the original issue, except that verso of p. 19 now contains a thematic list from Hainauer's catalogue. The advertisement of Ernst Heuser's op. 46 therein shows that this issue was put on the market 1905 or later. The L. of C. possesses also an issue which is identical with the one last described, except that the imprint on title page simply reads: "Breslau, Julius Hainauer," with suppression of all other names.

Op. 21. 1886 **Mondbilder** nach H. C. Andersen's Bilderbuch ohne bilder. Fünf stücke für pianoforte zu vier händen von E. A. Mac-Dowell. Opus 21. I. Das Hindumädchen. II. Storchgeschichte. III. In Tyrol. IV. Der schwan. V. Bärenbesuch.

Breslau, Julius Hainauer, [etc.]; New York, G. Schirmer, [etc.], [1886]. Publ. no. J. 2758H. 25 p. fol.

At head of title: "Fräulein L. E. Nevins." Verso of last page blank.

The caption titles are headed: "1ster abend," "14ter abend," "23ter abend," "28ter abend," and "31ter abend." The original cover 's queerly lettered title reads: "Mondbilder. E. A. Mac-Dowell." The cover contains no advertisements.

The pieces were composed 1884/85 at Frankfort, and were at first intended for a miniature orchestral suite, "but an opportunity arose to have them printed as piano duets, and the orchestral sketches were destroyed."—Gilman.

Not to be confused with an issue (M 3.3 .M 14 op. 21*) which in all respects is identical with the original issue of the first edition, except that verso of p. 25 now contains a thematic list from Hainauer's catalogue. The advertisement of Ludwig Schytte's op. 86, no. 6, therein shows that this issue was put on the market 1896 or later.

The L. of C. has another issue of the original edition which agrees with the last described, except that the imprint simply reads, "Breslau, Julius Hainauer," all other names having been dropped.

Op. 22. 1885 **Hamlet. Ophelia.** Zwei gedichte für grosses orchester von E. A. Mac-Dowell. Op. 22. Partitur . . .

Breslau, Julius Hainauer, New York, G. Schirmer, [etc.], c1885. Publ. no. J. 2849H. 63 p. 4°.

The claim below the imprint reads: "Copyright by G. Schirmer, New York, 1885." At head of title: "Henry Irving und Ellen Terry in verehrung gewidmet."

"Hamlet" (Largamente) occupies p. 2–37; "Ophelia" (Moderato con tenerezza), p. 38–63.

According to Gilman: ". . . Mac Dowell afterward . . . preferred to entitle the work: 'First Symphonic Poem (a. "Hamlet;" b. "Ophelia.")'" This alteration is written in Mac Dowell's handwriting in his copy of the printed score. When "Lancelot and Elaine" was published three years later, it bore the sub-title: "Second Symphonic Poem."

Op. 22A. 1885 **Hamlet und Ophelia.** E. A. Mac-Dowell, op. 22.

n. i., [c1885]. Publ. no. J. 2850H. 25 pts. fol.

Orchestra parts containing no copyright claim. Possibly they were first issued with a special cover title reading like that of the score with the substitution of "Orchesterstimmen" for Partitur, but, if published, the Library does not have it.

Op. 22B. 1885 **Hamlet. Ophelia.** Zwei gedichte für grosses orchester von E, A. Mac-Dowell, Op. 22 . . . Klavierauszug zu 4 händen vom componisten.

Breslau, Julius Hainauer; New York, G. Schirmer, [etc.], c1885. Publ. no. J. 2803H. 27 p. fol.

The copyright claim of Schirmer below the imprint is repeated in the lower margin of p. 2.

The caption title of "Hamlet" is headed by "Henry Irving verehrungsvoll gewidmet"; that of "Ophelia," "Ellen Terry verehrungsvoll gewidmet."

First edition of the arrangement for four hands. Not to be confused with a later and absolutely identical issue on the title page of which the reference to Schirmer and other publishers except Hainauer is dropped, though the Schirmer copyright claim remains.

Op. 23. 1890 **Zweites concert** (in D moll) für das pianoforte mit begleitung des orchesters componirt von E. A. Mac-Dowell . . . Op. 23. Pianoforte-solostimme mit begleitung eines zweiten pianoforte an stelle des orchesters.

Leipzig und Brüssel, Breitkopf & Härtel, c1890. Publ. no. 18683. 45 p. fol.

Below imprint: "Entered according to act of Congress, in the year 1890, by E. A. Mac-Dowell, in the office of the Librarian of Congress at Washington, D. C." Actually deposited "May 24, 1890." At head of title: "Mme Teresa Carreño zugeeignet."

Lower margin of p. 2 contains the claim: "Copyright by E. A. Mac-Dowell, 1890."

The single movements are headed: I. Larghetto calmato. II. Presto giocoso. III. Largo.

The second movement incorporates the ideas of an abandoned symphonic poem, "Beatrice and Benedick."

The last page of the gray paper cover of the original issue is blank, but there exists an issue of the first edition in which this last page contains advertisements headed, "Musikwerke hervorragender zeitgenössischer komponisten." A copy of this variant of the first ed. is in the L. of C. (M 3.3 .M 14, op. 23*).

Op. 23A. 1902 . . . **Konzert Nr. 2.** D moll. Op. 23.

Leipzig, New York, [etc.], Breitkopf & Härtel, [1902]. 24 pts. (incl. the Pianoforte Solo). Publ. no. Orch. B. 392/393. fol.

Orchestra parts. Each part contains the claim on first page of music: "Copyright 1890, by Edward Mac Dowell," and the caption title, "Zweites konzert für pianoforte. Edward Mac Dowell, op. 23," but no special title page, except a cover acting as such. The piano solo part has the series title page: "Orchester-bibliothek für pianoforte mit orchester. Konzerte und konzertstücke . . . 392/93. Mac-Dowell . . .

As caption title the piano solo part now has "Zweites konzert für pianoforte. Mme Teresa Carreño zugeeignet. Edward Mac Dowell, op. 23." In all other respects, except for the change in publ. no., it is identical with the Pianoforte-solostimme as published 1890.

Since the title page of the latter contains the remark: "Stimmen (Abschrift)," it is clear that the copyright date 1890 is misleading. As a matter of fact, the orchestra parts were not published until 1902.

Op. 23B. 1907 . . . **Zweites konzert in D** moll für pianoforte und orchester. Partitur (Part.-B. 2021).

Leipzig, New York, [etc.], Breitkopf & Härtel, [c1907]. Publ. no. 2021. 1 p. l., 98 p. fol. (Edward A. Mac Dowell, Kompositionen für orchester. Op. 23.)

Collective series title. Caption title: "Zweites konzert für das pianoforte mit begleitung des orchesters von Edward Mac-Dowell. Op. 23. Mme Teresa Carreño zugeeignet." In lower margin of p. 1, the claim: "Copyright 1890, by Edward Mac Dowell. Copyright 1907, by Breitkopf & Härtel," also, "Autographie und druck von Breitkopf & Härtel, Leipzig." Actually deposited "Aug. 7, 1907." The single movements headed as in the two piano edition. The copyright date 1890 refers to this edition for two pianos. Until 1907 the score was available only in manuscript copies, one of which was made for the Library of Congress in 1904.

Op. 24. 1887 **Vier stücke** für das pianoforte von E. A. Mac Dowell. Opus 24. No. 1. Humoreske. No. 2. Marsch. No. 3. Wiegenlied. No. 4. Czardas.

Breslau, Julius Hainauer; New York, G. Schirmer, [etc.], c1887. Publ. nos. J. 2958, 1 H to J. 2958, 4 H. 4 v. 5, 7, 5, 7 p. fol.

Below the imprint: "Copyright by G. Schirmer, New York, 1887." The original cover title reads: "E. A. Mac Dowell. 1. Humoreske. 2. Marsch. 3. Wiegenlied. 4. Czardas. Opus 24. Breslau, Julius Hainauer; New York, G. Schirmer." Deposited on "May 18, 1887." The verso of the last page is blank. No dedication. L. of C. lacks nos. 3–4.

First edition.

Op. 24A. 1898 —**Vier stücke** für das pianoforte von E. A. MacDowell. Opus 24. No. 1. Humoreske. No. 2. Marsch. No. 3. Wiegenlied. No. 4. Czardas.

Breslau, Julius Hainauer; New York, G. Schirmer, [etc.], [c1898]. Publ. nos. J. 2958, 1H to J. 2958, 4H. 4 v. 5, 7, 5, 7 p. fol.

Below the imprint: "Copyright by G. Schirmer, New York, 1887," but on first page of music of each piece the additional *printed* claim: "Copyright, 1898, by Julius Hainauer, Breslau."

Otherwise an unchanged issue from the plates of the first edition, except that the English caption titles have been added to no. 2, "March," and no. 3, "Cradle song."

The cover is now a replica of the title page. The originally blank verso of the last page contains, in the L. of C. copies, a thematic selection from the "Verlag von Julius Hainauer in Breslau," including Ernst Heuser's "Intermezzo," op. 46, no. 2. Consequently such copies of this issue can not have been put on the market before 1905, and originally this issue of 1898 had either, like the 1887 issue, the verso of the last page blank or contained an earlier list of Hainauer's publications for advertising purposes. This issue of 1898 is not to be confused with a later and otherwise identical issue, the imprint of which on the title page now simply reads: "Breslau, Julius Hainauer," without reference to other publishers, though the claim, "Copyright by G. Schirmer, New York, 1887," has been retained.

Of this issue the L. of C. has no. 3, "Wiegenlied," and 4, "Czardas" (M 3.3 .M 14, op. 24, 1898A3–4). On the verso of last page is the same thematic selection as in the earlier issue of 1898. Consequently these copies, too, cannot have been put on the market before 1905.

There exists, finally, an issue of the first edition with the printed 1898 copyright claim and a collective title page for both Arthur Bird's and E. A. Mac Dowell's works published by Hainauer.

Of this issue the L. of C. has no. 2, with blank verso of last page (M 3.3 .M 14, op. 24, 1898B2.)

1898C. — . . . **Humoreske.** Op. 24. No. 1.—March. Op. 24. No. 2.—Cradle song. Op. 24. No. 3.—Czardas. Op. 24. No. 4.

Breslau, Julius Hainauer; New York, Breitkopf & Härtel, [c1898] Publ. nos. J. 2958, 1H to J. 2958, 4H. 4 v. 5, 7, 5, 7 p. fol.

Collective series title: "Edward Mac Dowell. Compositions for piano. No. 5–8. New original editions." There is absolutely nothing new about this edition except the title page, the addition of the English titles to nos. 2–3, and the claim, added with rubber stamp to first page of music of each piece: "Copyright 1898, by Julius Hainauer, Breslau." Otherwise a re-issue of the first edition, and deposited "Oct. 31, 1898."

Op. 24, 4. 1896 — . . . **Czardas.** Copyright 1894 by P. L. Jung.

New York, Breitkopf & Härtel, [c1896]. Publ. no. P. L. J. 380. 7 p. fol.

Collective series title: "Mac Dowell. Compositions for the pianoforte, new editions, revised by the composer, op. 24. No. 4." In lower margin of p. 2: "Copyright, 1896, by P. L. Jung." Actually deposited "March 6, 1896." In caption title of p. 2 the piece is now called "Czardas (Friska)." The musical revisions are very few and practically do not affect the music. On verso of last page Breitkopf & Härtel's list of "Compositions by E. A. Mac Dowell," including as op. 49[!] "Second sonata (Eroica)."

Op. 25. 1888 **Lancelot und Elaine.** Zweite symphonische dichtung nach Tennyson für grosses orchester von E. A. Mac Dowell. Op. 25. Partitur . . .

Breslau, Julius Hainauer; New York, G. Schirmer, [etc.], c1888. Publ. no. J. 3206H. 73 p. 4°.

The claim below the imprint: "Copyright by E. A. Mac Dowell, New York, 1888," is repeated in lower margin of p. 2. Actually deposited "Sep. 10, 1888." At head of title: "Templeton Strong freundschaftlichst zugeeignet."

The composer considered the work "too full of horns," and in his own copy (1909, in possession of his biographer, Gilman) made in pencil numerous changes in the instrumentation, reducing also the prominence of the horns.

Op. 25A. 1888 — . . . **Lancelot und Elaine** . . . [like in the score] . . . op. 25. Orchesterstimmen.

Breslau, Julius Hainauer, [etc. as on title page of the score]. Publ. no. J. 3208H. 27 pts. fol.

Orchestra parts, each having on lower margin the claim "Copyright by E. A. Mac-Dowell, New York. 1888." Actually deposited, "Sep. 10, 1888."

L. of C. lacks the two oboe, the two clarinet, the two bassoon, and the first horn parts.

Op. 25B. 1888 —**Lancelot und Elaine.** Zweite symphonische dichtung nach Tennyson für grosses orchester von E. A. Mac Dowell. Opus 25 . . . Clavierauszug zu 4 händen vom componisten . . .

Breslau, Julius Hainauer; New York, G. Schirmer, [etc.], c1888. Publ. no. J. 3207H. 27 p. fol.

Copyright claim, date of deposit, and dedication the same as of the score. Verso of last page blank.

Op. 26. 1887 . . . **From an old garden.** Six songs. Verses by Margaret Deland. Music by E. A. Mac-Dowell. Opus 26.

New York, G. Schirmer, ᶜ1887. Publ. nos. 5167–5173. 15 p. 8°.

At head of title: "To Mr. Emilio Agramonte." In lower margin of first page of each song the claim: "Copyright 1887 by G. Schirmer."

The titles and the first lines of the poems read: The Pansy ("O dainty Pansy")—The Myrtle ("Its clinging, mournful leaves")—The Clover ("O ruddy lover")—The Yellow Daisy ("What's his heart?")—The Blue-bell ("In love she fell")—The Mignonette ("A dame of high degree").

Verso of last page blank. Actually deposited "Aug. 12, 1887."

1899 —**From an old garden.** Six songs. Verses by Margaret Deland. Music by Edward Mac Dowell. Op. 26.

New York, G. Schirmer, [ᶜ1899]. Publ. nos. 5167 to 5173. 15 p. 4°.

In lower margin of p. 2: "Copyright 1887 by G. Schirmer." At head of title: "To Mr. Emilio Agramonte." The ornamental cover of this copy has the inscription: "From an old garden. Edward Mac Dowell. Design copyright 1899 by G. Schirmer. Edward B. Edwards, Des." Consequently this copy was issued not earlier than 1899, though from the plates of the first edition, 1887.

Op. 27. 1890 **Drei lieder** für vierstimmigen männerchor. 3 part songs for men's voices von E. A. Mac Dowell. Op. 27. 1. Oben wo die sterne glühen. (In the starry sky above us.) 2. Schweizerlied. (Springtime.) 3. Der fischerknabe. (The fisherboy.) Englische uebersetzung von E. A. Mac Dowell. [op. 27, 1–3.]

Boston & Leipzig, Arthur P. Schmidt, [ᶜ1890]. Publ. nos. A. P. S. 2570, A. P. S. 2571, A. P. S. 2572. 3 v. 5, 5, 4 p. 4°.

At head of title: "Meinem freunde Herrn Gottfried Angerer, Dirigent des Züricher Gesangvereins 'Harmonie.'" The claim, "Copyright 1890, Arthur P. Schmidt," appears in the lower margin of the second page of each of these unaccompanied part songs. Actually deposited "Jan. 6, 1890." Verso of last page blank.

Scores and parts. The latter do not contain the copyright notice.

The poems are by Heine, Goethe, Schiller; first lines of nos. 2–3: "Uf 'm bergli bin i gesässe—In the springtide— Es lächelt der see—The glittering waves."

Op. 28. 1887 **Idyllen.** Sechs kleine stücke für pianoforte von E. A. Mac-Dowell. Opus 28. No. 1 . . . No. 6.

Breslau, Julius Hainauer; New York, G. Schirmer, [etc.], ᶜ1887. Publ. nos. J. 2957, 1H to J. 2957, 6H. 6 v. 5, 5, 5, 5, 5, 5 p. fol.

Below the imprint, the claim: "Copyright by G. Schirmer, New York, 1887." Actually deposited "May 18, 1887." Verso of last page blank. No dedication.

Each piece is preceded by a poem of Goethe as motto (with German text only): "Ich ging im walde—Unter des grünen blühender kraft—Füllest wieder busch und thal—Leichte silberwolken schweben—Bei dem glanz der abendröthe—Ein blumenglöckchen."

1898 —**Idyllen.** Sechs kleine stücke für pianoforte von E. A. Mac-Dowell. Opus 28 . . .

Breslau, Julius Hainauer; New York, G. Schirmer, [etc.], ᶜ1887 [1898]. Publ. nos. J. 2957, 1H to J. 2957, 6H. 6 v. 5, 5, 5, 5, 5, 5 p. fol..

Identical with the first edition, but to the German poems have been added English translations of which the first lines read: "Once through the forest—Under the verdure's vigorous bloom—Bush and vale thou fill'st again—Light and silv'ry cloudlets hover—As at sunset I was straying—A fairbell flower." Furthermore, each piece has on the lower margin of the first page of music the printed claim: "Copyright, 1898, by Julius Hainauer, Breslau." Consequently copies with this notice, though having the original cover with the date 1887, were struck off 1898 from the plates of the first edition.

The originally blank verso of the last page has a thematic selection from the "Verlag von Julius Hainauer in Breslau." In the L. of C. copy of op. 28, nos. 2 and 4, this list includes Ernst Heuser's "Intermezzo," op. 46, no. 2, published 1905, whereas the list on our op. 28, no. 3, is entirely different, including Fritz Spindler's "Allerseelen," op. 397, published 1896. Clearly, therefore, copies of the 1898 issue of the first edition have been marketed at different times.

There exists the following issue of the first edition, with the printed 1898 copyright claim:

1898B. — . . . **Idyllen.** Sechs kleine stücke . . .

Breslau, Julius Hainauer; New York, G. Schirmer.

The copyright claim, English translations, etc., are identical with those in the other 1898 issues, but this issue has a series title page listing not only Mac Dowell's works as published by Hainauer, but also those by Arthur Bird.

Of this issue the L. of C. has nos. 1, 2, 6, but again it appears from Hainauer's thematic lists on the verso of the last page that copies of this issue must have been marketed at different times prior to 1905.

Finally, this issue, with the curious Bird-Mac Dowell title page, was reissued without reference to Schirmer in the imprint, and with a thematic catalogue of "Maurice Moszkowski, op. 83. Six morceaux . . . Copyright MCMIX." (Complete in M 25.)

1898C. — . . . **Six idyls after Göthe.** Op. 28. No. 1. Once through the forest. No. 2. Under the verdures. No. 3. Bush and vale then fillst again. No. 4. Light and silv'ry cloudlets hover. No. 5. As at sunset I was straying. No. 6. A fairbell flower . . .

Breslau, Julius Hainauer; New York, Breitkopf & Härtel, [ᶜ1898]. Publ. nos. J. 2957, 1H to J. 2957, 6H. 6 v. 5, 5, 5, 5, 5, 5 p. fol. (Edward Mac Dowell. Compositions for the piano. No. 9–14. New original editions.)

There is absolutely nothing new about this issue except the title page.

The English translations of the German poems are the same as in the other 1898 issue.

The copyright claim in the lower margin of the first page of music of each piece reads: "Copyright 1898, by Julius Hainauer, Breslau," but is done by *rubber stamp*. Actually deposited "Oct. 13, 1898."

First edition of the complete cycle with copyright claim and English title page.

1901 —**Six idyls after Goethe** composed for the pianoforte by Edward Mac Dowell. No. 1. In the woods. No. 2. Siesta. No. 3. To the moonlight. No. 4. Silver clouds. No. 5. Flute idyl. No. 6. The bluebell. Opus 28.

Boston, New York, Arthur P. Schmidt, c1901. Publ. no. A. P. S. 5639a–17 to A. P. S. 5639f–17. 19 p. 4°.

Below the imprint on the ornamental title page (a harvester with a scythe) the legend: "Newly revised and augmented edition. Copyright 1901: Arthur P. Schmidt. Design copyrighted 1901 by Arthur P. Schmidt. Edition Schmidt No. 57." Actually deposited "Dec. 17, 1901." The original cover, with its landscape designed by C. C. Parker, has the title: "Six idyls after Goethe, composed for the pianoforte by Edward Mac Dowell."

Lower margin of p. 3, 6, 8, 10, 14, 17 has the legend "Revised and augmented edition, copyright 1901 by Arthur P. Schmidt."

Why the edition is called "augmented" is not clear, since the changes from the 1887 edition are not frequent, and affect only the melody, harmony, orthography, or interpretation of single bars. Nothing has otherwise been added. The most striking changes occur in the poems which are used now, of the composer's own translation, and conspicuously different from those printed formerly. First words: "1. Through woodland glades. 2. Under the verdure's fragrance rare. 3. Streaming over hill and dale. 4. Silver clouds are lightly sailing. 5. In the woods at eve, I wandered. 6. An azure blue bell."

The translations of nos. 4 and 5 are reprints of those used in the following 1895 and 1896 editions.

Op. 28, 4. 1895 —**Idyl.** Copyright 1894 [!] by P. L. Jung.

New York, Breitkopf & Härtel, [c1895]. Publ. no. P. L. J. 337. 5 p. fol.

Title preceded by collective title: Mac Dowell. Compositions for the pianoforte, new editions—revised by the composer . . . op. 28. No. 4."

In lower margin of p. 3. "Copyright 1895 by P. L. Jung" and "M. Passow, Eng'r, N. Y."

Actually deposited "Aug. 8, 1895."

The composer dropped Goethe's German text and substituted his own translation as motto: "Silver clouds are lightly sailing . . . (after Goethe.)" The music was only very slightly revised.

On verso of last page Breitkopf & Härtel's list of "Compositions by E. A. Mac Dowell," including as op. 49[!] the "Second sonata (Eroica)."

Op. 28, 5. 1896 — . . . **Idyl.** Copyright 1894 [!] by P. L. Jung.

New York, Breitkopf & Härtel, [c1896]. Publ. no. P. L. J. 379. 5 p. fol.

Title preceded by collective title: "Mac Dowell [in the preceding entry], op. 28. No. 5." In lower margin of p. 3: "Copyright, 1896, by P. L. Jung." Actually deposited "Mar. 3, 1896."

The composer dropped Goethe's German text and substituted his own translation as motto: "In the wood, at eve, I wandered . . . (after Goethe.)" The composer changed a few interpretation signs without altering the music.

On verso of last page Breitkopf & Härtel's list of "Compositions by E. A. Mac Dowell," including as op. 49[!] the "Second sonata (Eroica.)"

Op. 29. 1908 . . . **Lamia.** Dritte symphonische dichtung (nach Keats) für grosses orchester von Edward MacDowell. Op. 29. Partitur . . .

Boston, Leipzig, [etc.], Arthur P. Schmidt, c1908. Publ. no. A. P. S. 7943. 57 p. 4°

The claim, "Copyright 1908 by Arthur P. Schmidt," below the imprint, is repeated in the lower margin of p. 3. Actually deposited "Jul. 9, 1908." On p. 2 a synopsis (in German and English) of Keats' story. At the head of the title: "Henry T. Finck gewidmet."

First edition of the orchestral score of this symphonic poem, composed 1888–1889 at Wiesbaden and Boston.

Op. 29A. 1908 — . . . **Lamia** . . . [as in the score] . . . Op. 29 . . . Orchesterstimmen.

Boston, Leipzig, [etc.], Arthur P. Schmidt, c1908. Publ. no. A. P. S. 7942. 26 pts. fol.

Orchestra parts. Cover title.
The caption title of the single parts reads: "Lamia. Dritte sinfonische Dichtung. E. A. Mac Dowell, op. 29," and the lower margin contains the claim: "Copyright 1908 by Arthur P. Schmidt."

Op. 29B. 1908 —**Lamia.** Dritte symphonische dichtung (nach Keats) für grosses orchester von Edward Mac Dowell. Op. 29 . . . Clavierauszug zu 4 händen vom componisten.

Boston, Leipzig, [etc.], Arthur P. Schmidt, c1908. Publ. no. A. P. S. 7941. 23 p. fol.

The claim, "Copyright, 1908, by Arthur P. Schmidt," below the imprint, is repeated in the lower margin of p. 2 and 3. Actually deposited "Jul. 9, 1908."
Below the caption title is printed the same synopsis as in the full score; on p. 2 in German, on p. 3 in English. At head of the title the dedication: "Henry T. Finck gewidmet."

Op. 30. 1891 **Die Sarazenen.** Die schöne Aldâ. Zwei fragmente (nach dem Rolandslied) für grosses orchester componirt von E. A. Mac-Dowell. Op. 30. Partitur . . .

Leipzig, [etc.], Breitkopf & Härtel, c1891. Publ. no. 19200. 48 p. 8°.

Below the imprint the claim: "Entered according to act of Congress, in the year 1891, by E. A. Mac-Dowell, in the office of the Librarian of Congress, at Washington, D. C." Lower margin of p. 2 contains the claim: "Copyright by E. A. Mac-Dowell, 1891." Actually deposited "Aug. 14, 1891." No dedication.
On p. 1 the words of the two fragments of the poem. "Die Sarazenen" (Allegretto feroce) occupies p. 2–31; "Die schöne Aldâ" (Andantino teneramente), p. 32–48. The two "fragments" were "originally intended to form part of a 'Roland' symphony" (Gilman).
Not to be confused with an issue the publisher's plate number of which reads: "Part B, 291." It was therefore published in 1893. This issue, otherwise identical with the first edition of 1891, has a collective title page: "Partitur-Bibliothek. Kleinere Orchesterwerke . . ."

Op. 30A. 1891 **Die Sarazenen.** E. A. MacDowell. Op. 30.

[Leipzig, Breitkopf & Härtel], c1891. Publ. no. 19201. 26 pts. fol.

Orchestra parts. Caption title. Each part bears the claim: "Copyright by E. A. Mac Dowell, 1891."
The L. of C. has only the wind and battery parts in this the first edition, with the publ. no. 19201, and they are in the lithographed script. The string parts have been supplied in an obviously later engraved edition, with the publ. no. "Orch. B, 667."

Op. 30B. 1891 —**Die Sarazenen.** Die schöne Aldâ. Zwei fragmente (nach dem Rolandslied) für grosses orchester componirt von E. A. Mac-Dowell. Op. 30 . . . Bearbeitung für das pianoforte zu vier händen.

Leipzig, [etc.], Breitkopf & Härtel, c1891. Publ. no. 19202. 17 p. fol.

The copyright claim below the imprint, and its repetition as in the score. Actually deposited "Jun. 1, 1891."
The program verses are not printed with the arrangement.

Op. 31. 1887 **Sechs gedichte nach Heinrich Heine** für das pianoforte componirt von E. A. Mac Dowell. Opus 31.

Breslau, Julius Hainauer; G. Schirmer, New York, [etc.], ℗1887. Publ. no. J. 3040H. 23 p. fol.

No dedication on the colored, ornamental title page. Below the imprint the claim: "Copyright by G. Schirmer, New York, 1887," which is repeated on the lower margin of p. 3. On cover, date of deposit, "Jul. 16, 1894."

The pieces are headed by Heine poems in German. First lines: I. "Wir sassen am fischerhause." II. "Fern an schottischer felsenküste." III. "Mein kind, wir waren kinder." IV. "Wir fuhren allein im dunkeln." V. "Königist der hirtenknabe." VI. "Der tod, das ist die kühle nacht." Verso of last page blank.

1898 —**Six pöems after Heine.** Op. 31. No. 1. We sat by the fisherman's cottage. No. 2. Far away on the rock-coast of Scotland. No. 3. My child, we once were children. No. 4. We travelled alone in the gloaming. No. 5. Shepherd boy's a king. No. 6. Death nothing is but cooling night.

Breslau, Julius Hainauer; New York, Breitkopf & Härtel, [℗1898]. Publ. no. J. 3040H. 6 v. 5, 5, 5, 5, 5, 5 p. fol. (Edward Mac Dowell. Compositions for the piano. No. 15–20. New original editions).

The first page of music of each piece bears the (rubber stamp) notice: "Copyright 1898, by Julius Hainauer, Breslau," and the pieces were actually deposited for copyright "Oct. 31, 1898." Also, each piece bears the notice: "English translation, with permission of the publishers, Messrs G. Bell & Sons, London."

Issued, without changes of the music, from the plates of the first edition.

1898A. —**Sechs gedichte nach Heinrich Heine** für das pianoforte componirt von E. A. Mac Dowell. Op. 31. No. 1 [to] 6.

Breslau, Julius Hainauer, ℗1898. Publ. no. J. 3040H. 23 p. fol.

Exactly the same as the ℗1887 issue, except, 1. (at least, in our copy) Hainauer's name the only one in the imprint; 2. The music of each piece is preceded by German *and* English poems; 3. Instead of the G. Schirmer copyright claim of 1887 appears printed "English translation, with permission of the publishers, Messrs G. Bell & Sons, London. Copyright, 1898, by Julius Hainauer, Breslau."

Hence this issue is a cross between the original issue of 1887 and that of the "New original editions" deposited in October, 1898. Which of the two 1898 issues is earlier, I am not prepared to say.

Later on, the six numbers of this issue of the "Sechs Gedichte," with the original ornamental title page, but with the printed copyright notice of 1898, and the added English translations, appeared also in sheets instead of in one volume. On the copies that have come to my notice the imprint varies as to the number of Hainauer's agents mentioned. The L. of C., for instance, has all six numbers separate (M 3.3 .M 14, op. 31, 1898B), with no name in the imprint except Hainauer's.

The list of advertisements on the verso of last page indicates that our copies of this sheet edition were not issued until 1905 or later.

1901 —**Six poems after Heine** composed by Edward Mac Dowell. Opus 31. No. 1. From a fisherman's hut. No. 2. Scotch poem. No. 3. From long ago. No. 4. The post waggon. No. 5. The shepherd boy. No. 6. Monologue.

Boston, New York, Arthur P. Schmidt, ℗1901. Publ. nos. A. P. S. 5650a–21 to A. P. S. 5650f–21. 23 p. 4°. (Edition Schmidt No. 58.)

Below imprint: "Newly revised and augmented edition. Copyright, 1901, by Arthur P. Schmidt. Design (two children and a cat, by G. C. Parker) copyrighted, 1901, by Arthur P. Schmidt." The copyright claim of this "revised and augmented edition" is repeated with each piece. Actually deposited "Dec. 26, 1901." The original cover has a special design (shepherd boy and sheep) by the same artist with legend: "Six poems after Heine, composed by Edward Mac Dowell." In this edition Heine's German poems have been dropped, as also the translations of 1898, and they have been replaced by (the composer's own) translations, with titles as on the title page. First lines now: "We sat in a fisherman's hut.—Far on Scotland's craggy shore.—My child, once we were children.—We journeyed on in the darkness.—The shepherd boy a kingdom rules.—Death is the cool blue night."

The music has been revised, but really noteworthy alterations occur only in the middle section of the fourth number. Musically, it is not an *augmented* edition. On verso of last page a list of compositions by Edward Mac Dowell, published by Arthur P. Schmidt, including op. 56.

Op. 31, 2. —**Poem.** Copyright 1894 [!] by P. L. Jung.

1895 *New York, Breitkopf & Härtel, [℗1895]. Publ. no. J. 3040H. 5 p. fol.*

Title preceded by the collective title: "Mac Dowell, Compositions for the pianoforte, new editions, revised by the composer . . . Op. 31. No. 2."

Actually deposited "March 6, 1895." In lower margin of p. 2 the (rubber stamp) notice: "Copyright, 1895, by P. L. Jung," but the piece was actually issued, without changes, from the plates of the first, Hainauer, edition.

Op. 32. **Vier kleine poesien** für das pianoforte componirt von

1894 E. A. Mac-Dowell. Op. 31. 1. The Eagle (Der adler) [Tennyson]. 2. The brook (Das bächlein) [Bulwer]. 3. Moonshine (Mondschein) [Rossetti]. 4. Winter [Shelley].

Leipzig, New York, [etc.], Breitkopf & Härtel, ℗1894. Publ. no. 17926. 4 v. 3, 3, 3, 3 p. fol.

The claim below the imprint, "Copyright, 1894, by Breitkopf & Härtel," is repeated in the lower margin of p. 2 of each piece. The poetic motto, with name of the poet, heads each piece. On the verso of last page a list of "Breitkopf's popular piano music . . . New York, Breitkopf & Härtel." Actually deposited "Jul. 14, 1894." No dedication.

1906 — . . . **4 kleine poesien.**

Leipzig, New York, [etc.], Breitkopf & Härtel, ℗1906. Publ. no. 17926. 9 p. fol.

Series title page: "Breitkopf & Härtel's Klavier-bibliothek . . . Kleinere vortrags stücke . . . Mac Dowell, op. 32."

Lower margin of p. 2, 4, 6, 8 contains the claim "Revised by Edward Mac Dowell, 1906. Copyright, 1894, by Breitkopf & Härtel. Copyright, 1906, by Breitkopf & Härtel." Actually deposited "May 10, 1906."

The single titles appear in caption. In addition, "The Eagle (Der adler)" is headed: "Vier kleine poesien für das pianoforte componirt von Edward Mac Dowell. Op. 32." As a matter of fact, this edition was issued from the plates of the first edition, without changes excepting slight changes in "The Eagle."

Op. 33. 1889 **Drei lieder** für tenor oder sopran mit begleitung des pianoforte von E. A. Mac Dowell. Opus 33. No. 1. Bitte (A request) (mit deutschem und englischem texte). No. 2. Geistliches wiegenlied (Cradle hymn) (Dormi Jesu, mater ridet). No. 3. Idylle (Idyll) (mit deutchem und englischem texte).

Breslau, Julius Hainauer; New York, G. Schirmer, [etc.], ᶜ1889. Publ. no. J. 3260H. 7 p. fol.

At head of t itle:"Frau B. L. Lang, gewidmet." Below the imprint the claim: "Copyright by E. A. Mac Dowell, Boston, Mss[!], 1889." It is repeated in the lower margin of p. 2. Actually deposited "April 9, 1889." Verso of last page blank.

The text of no. 1 is by Ch. Glücklich, of no. 2 by Goethe (the translation known to be by the composer), and no. 2 has the note: "Auf einem alten bild der heiligen Jungfrau geschrieben gefunden."

First words: "O, nenn mich nicht (O, call me not).—Dormi Jesu.—Ein blumenglöckchen (An azure blue bell)."

Not to be confused with a later issue of this edition, in which the imprint reads, "Breslau, Julius Hainauer," without reference to other publishers, but with retention of Mac Dowell's copyright claim. On verso of last page appears Hainauer's list of "Beliebte lieder und gesänge . . . ," including Stenhammar's op. 8 and 9. Therefore such copies (one of which in the L. of C., as M .3 .M 14, op. 33, 1897) were not put on the market before 1897.

1894 — . . . **Two songs** from Op. 33. Cradle hymn. Idyll.

New York, Breitkopf & Härtel, ᶜ1894. Publ. nos. P. L. J. 301, P. L. J. 302. 3, 5 p. 4°.

Composer's name at head of title.

The copyright claim on the title page, repeated on p. 2, resp. 3, reads: "Copyright, 1894, by P. L. Jung." Actually deposited "Nov. 26, 1894." The composer changed the songs perceptibly. The "Cradle hymn" he transposed from E major to D major, the "Idyll" from A flat major to G major. He changed in both songs the accompaniment in several bars, especially harmonically, and the interpretation remarks have mostly become English. The "Idyll" contains English text only, now beginning, "A nodding bluebell," but otherwise is the same. To the "Cradle hymn" has been added an English text, "Sleep, sleep, sweet babe," with this legend at the end: "Latin words from an old German print of the Virgin. English by Coleridge."

On verso of last page Breitkopf & Härtel's list of "Compositions by E. A. Mac Dowell," including op. 49.

This *first revised edition* exists also in a much later but otherwise identical issue, in which the imprint and copyright notice read: "Copyright, 1894, by P. L. Jung. New York: P. L. Jung, publisher." On verso of last page his list of "Songs and ballads." Of this issue the L. of C. has the "Idyll" (M 3.3 .M 14, op. 33, 1894ª).

Op. 34. 1889 **Two songs** with pianoforte accompaniment composed by E. A. Mac-Dowell. Op. 34. No. 1. Menie. No. 2. My Jean.

Boston, Arthur P. Schmidt & co., ᶜ1889. Publ. nos. A. P. S. & co. 1942–2, A. P. S. & co. 1943–3. 2 v. 3, 5 p. fol.

On p. 2–3 a repetition of the copyright claim below the imprint: "Copyright, 1889, by A. P. Schmidt & Co." Actually deposited "Feb. 11, 1889."

Both poems are by Rob Burns, "Menie" beginning "In vain to me;" "My Jean" beginning "Of a' the airts."

Op. 35. 1888 . . . **Romanze** für violoncello mit begleitung des orchester's oder des pianoforte von E. A. Mac Dowell. Opus 35. Partitur . . .

Breslau, Julius Hainauer; New York, G. Schirmer, [etc.], c1888. Publ. no. J. 3210H. 14 p. 8°.

Below the imprint the claim, "Copyright by E. A. Mac Dowell, New York, 1888," which is repeated in lower margin of p. 3. At head of title: "Seinem freunde herrn Professor David Popper zugeeignet."
The title page is printed, whereas the score is autholithographed. Verso of last page blank.

Op. 35B. 1888 — . . . **Romanze** für violoncello mit begleitung des orchester's oder des pianoforte von E. A. Mac Dowell. Op. 35 . . . Ausgabe für violoncello und pianoforte.

Breslau, Julius Hainauer; New York, G. Schirmer, [etc.], c1888. Publ. no. J. 3209H. 5, 3 p. fol.

Dedication and copyright claim as in the full score. Verso of last page blank.
Not to be confused with a later issue from the plates of the first edition (M 1017 .M 14), the imprint of which now reads: "London, W. Breitkopf & Härtel . . . Breslau, Julius Hainauer."

Op. 35A. 1888 —**Romanze** für violoncello mit begleitung des orchester's oder des pianoforte von E. A. Mac Dowell. Opus 35 . . . Orchesterstimmen . . .

Breslau, Julius Hainauer; New York, G. Schirmer, [etc.], c1888. Publ. no. J. 3211H. 18 pts. 8°.

Below the imprint of the title leaf (which forms, together with the kettle drum part, a cover for the parts) Mac Dowell's copyright claim, and at head of the title the dedication as on the title page of the score.
Autholithographic *first edition* of the orchestra parts.

Op. 35C. —**Romanze** for violoncello and orchestra arr. by the composer [for] violin and pianoforte.

Thus advertised on the verso of last page of the "New editions—Revised by the composer" of op. 13, 16, etc., in 1894 and 1895, by Breitkopf & Härtel in their list of "Compositions by E. A. Mac Dowell," but according to their own statement, this arrangement was not published.

Op. 36. 1889 **Etude de concert** for pianoforte by E. A. Mac-Dowell. Op. 36.

Boston, Arthur P. Schmidt & co., c1889. Publ. no. A. P. S. & co. 1967–9. 11 p. fol.

The copyright notice below the imprint is repeated on the lower margin of p. 3 as: "Copyright, 1889, by Arthur P. Schmidt & Co." Actually deposited "May 18, 1889."
Verso of last page blank. No dedication.

Op. 37. 1889 **Les Orientales.** 3 morceaux de piano. I. Clair de lune. II. Dans le hamac. III. Danse andalouse. Composés par E. A. Mac Dowell. Op. 37.

Boston & Leipzig, Arthur P. Schmidt, c1889. Publ. nos. A. P. S. 2559 to A. P. S. 2561. 3 v. 3, 5, 5 p. fol.

The copyright notice below the imprint is repeated in lower margin of p. 2, 3, 3 of the three pieces as, "Copyright 1889. Arthur P. Schmidt." No dedication. On verso of last page Arthur P. Schmidt's "Catalogue of new music."
The lines that head each piece as motto are taken from Victor Hugo's "Les Orientales."

Op. 38. 1888 . . . **Marionetten.** Sechs kleine clavierstücke von E. A Mac Dowell. Opus 38.

Breslau, Julius Hainauer; New York, G. Schirmer, [etc.], ℗1888. Publ. no. J. 3222H. 13 p. 4°.

At head of title: "Miss Nina Nevins gewidmet." On t.-p. below the imprint, and on lower margin of p. 2 the remark, "Copyright by E. A. Mac-Dowell, New York, 1888." Actually deposited "Sep. 21, 1888."

The single pieces are called: I. Soubrette. II. Liebhaber (Lover). III. Bube (Villain). IV. Liebhaberin (Lady-love). V. Clown. VI. Hexe (Witch).

First edition, not to be confused with an otherwise identical later issue of this edition, the imprint of which reads: "Breslau, Julius Hainauer," without reference to other publishers, but with retention of Mac Dowell's copyright claim.

1901 —**Marionettes.** Eight little pianoforte pieces composed by Edward Mac Dowell. Op. 38. No. 1. Prologue. No. 2. Soubrette. No. 3. Lover. No. 4. Witch. No. 5. Clown. No. 6. Villain. No. 7. Sweetheart. No. 8. Epilogue. Edition Schmidt no. 59. Title page designed by G. C. Parker. Copyrighted 1901, Arthur P. Schmidt.

Boston, New York, Arthur P. Schmidt, ℗1901. Publ. no. A. P. S. 5520–15. 1 p. l., 16 p. 4°.

Actually deposited "Nov. 1, 1901."

The original colored cover t., with the same design as the t.-p., reads: "Marionettes, composed by Edward Mac Dowell, op. 38." At the bottom of the t.-p.: "A newly revised and augmented edition. Copyright 1901. Arthur P. Schmidt." On p. [1]: "To Miss C. L. Nevins." The dedication is repeated at the top of p. 2, with the full name, "To Miss Cornelia L. Nevins." The copyright notice is also repeated on p. 2 and 16, but at the bottom of p. 4, 6, 8, 10, 12, 14 (the first p. of nos. 2–7) appears the legend: "Revised and augmented edition, copyright, 1901, by Arthur P. Schmidt."

On the verso of an unpaged additional leaf a (partly graded) list of "Compositions by Edward Mac Dowell, published by Arthur P. Schmidt," from op. 9 to op. 54, has been printed.

Aside from adding a prologue and epilogue to the suite, rearranging the order of the pieces, substituting English interpretation indications for many Italian, etc., he so thoroughly "revised" some of the pieces, though practically leaving the melody untouched, that they have become practically new pieces, and in style kin to the two added in 1901.

Advertisements of a detached edition of the "Prologue" and "Epilogue" exist, but Mr. Schmidt, under date of September 12, 1911, informed me that these two pieces "have never been published separately."

Op. 39. 1890 **12 etuden** für das pianoforte von E. A. Mac Dowell. Op. 39. Heft 1. No. 1. Jagdlied. No. 2. Alla tarantella. No. 3. Romanze. No. 4. Arabeske. No. 5. Waldfahrt. No. 6. Gnomentanz. Heft 2. No. 7. Idylle. No. 8. Schattentanz. No. 9. Intermezzo. No. 10. Melodie. No. 11. Scherzino. No. 12. Ungarisch . . .

Boston & Leipzig, Arthur P. Schmidt, [℗1890]. Publ. nos. A. P. S. 2616, A. P. S. 2617. 2 v. 19, 19 p. fol.

At head of title: "Juan Buitrago gewidmet." On p. 2 of each heft, in the lower margin, appears, "Copyright 1890, Arthur P. Schmidt." Actually deposited "May 26, 1890." Facing the German title and contents appear on the title page the English: "12 etudes for the pianoforte, by E. A. Mac Dowell. Op. 39. Book 1. No. 1. Hunting song. No. 2. Alla tarantella. No. 3. Romance. No. 4. Arabesque. No. 5.

In the forest. No. 6. Dance of the gnomes. Book 2. No. 7. Idyl. No. 8. Shadow dance. No. 9. Intermezzo. No. 10. Melody. No. 11. Scherzino. No. 12. Hungarian. Both the German and the English titles appear in the caption of each piece.

1892 —**Fünf klavier-stücke** componirt von E. A. MacDowell, aus dessen Op. 39. Romanze. Arabeske. Waldfahrt. Idylle. Schattentanz.

Boston & Leipzig, Arthur P. Schmidt, c1892. Publ. nos. A. P. S. 2616C to E, A. P. S. 2617A to B. 5 v. 5, 5, 3, 5, 5 p. fol.

The claim, "Copyright, 1892, by Arthur P. Schmidt," below the imprint, is repeated only (except, of course, on the title pages) in lower margin of the "Idylle," with which the second book of the complete opus opened in the edition of 1890. In fact, the five pieces were simply issued from the plates of this without any revisions, except that in "Waldfahrt" the B natural of the first three bars has been corrected to B sharp. On the verso of last page of each piece a "Catalogue of new music" published by Schmidt. Actually deposited for copyright "Oct. 1, 1892."

First edition of the five pieces *in sheet form.*

Not to be confused with an otherwise identical issue of this edition, the imprint of which reads: "Arthur P. Schmidt. Boston, Leipzig, New York," and on the verso of last page of which appears a list of "Compositions by Edward Mac Dowell, published by Arthur P. Schmidt," including op. 56, published 1898.

Of this issue the L. of C. has "Waldfahrt." (M 3.3. M14 op 39 1892 A.)

The "Romance," op. 39, no. 3, and the "Shadow dance," op. 39, no. 8, were advertised, with prices, on the collective title page of "Mac Dowell. Compositions for the pianoforte, new editions, revised by the composer. Op. 13. No. 1 . . . [to] Op. 39. No. 8. Copyrighted, 1894, by P. L. Jung." On p. 2 appears the notice, "Copyright, 1895, by P. L. Jung," and in a footnote it is said that works marked with an asterisk are published by Arthur P. Schmidt. Op. 39, no. 3 and 8 are not so marked. This would permit the inference that Jung actually did publish these two pieces, contrary to Schmidt's copyright, thus complicating further an already complicated matter. On the other hand, the fact that Jung, when publishing, "fall 1896," a catalogue of his publications, did *not* include these two pieces, permits the inference that he did not publish them. Strange to say, they reappear in a catalogue of his publications which he issued on October 1, 1898, and while in this catalogue Mac Dowell's compositions that were not issued by Jung have symbols to this effect, these two pieces have no such symbols. Jung lists under op. 39 the five "Detached pieces," adds the symbol ‖ (which means published by Schmidt) to the "Arabeske," "In the forest," "Idyl," but omits this symbol from "Romance" and "Shadow dance," thus again permitting the inference that he himself had published these two pieces.

As a matter of fact, it would be futile to search for any copies of op. 39, no. 3 and no. 8, with Jung's imprint, for the simple reason that, as Mr. Schmidt, in his letter of September 12, 1911, informed me, they were "never published by Jung."

What happened is this, according to Mr. Schmidt's letter of Dec. 7, 1911:

"Having sent out a few copies of these studies without the copyright clause, which the printer had failed to notice when placing these studies, on a new title page, Jung threatened to reprint these numbers. He withdrew, however, when threatened with a suit."

The version of Mr. Kurt Moebius, real name of P. L. Jung, is contained in a letter to Mr. J. G. Boehme, of the firm of Breitkopf & Haertel, New York City, January 11, 1912, and reads:

"Betreffs 'Detached Pieces, Opus 39, Arthur Schmidt,' fand ich eines schönen Tages, dass Schmidt das Copyright aus Versehen weggelassen hatte. Ich kaufte sofort das ganze *hiesige* Lager auf, und schrieb dann vergnügt an Schmidt, ob er geneigt sei, mir diese Stücke zum

Bogenpreise zu übergeben,—er habe dieselben ja doch freigegeben! Ich nehme an, dass Sonneck Herrn Schmidt kennt, und kann er sich recht gut selbst ausmalen, wie mein Freund diese Anfrage aufnahm. Er drohte mit Advokaten und allen möglichen Geschichten, und schliesslich, da es mir ja doch nur um den Scherz zu tun war, kamen wir darin überein, dass ich einen Nachdruck nicht unternahm. Falls bei der Uebernahme des Jung'schen Verlags Schmidt derartige Exemplare ohne Copyright Vermerk bekam, so hat er sie unzweifelhaft zerstört. Ich selbst habe natürlich für mich keine zurückbehalten, da ich eben den Verlag an Schmidt verkaufte."

If, then, it is clear that the "Romance" and "Shadow dance" do not and never existed with Jung's imprint, it is equally clear that *a few copies of these two pieces existed at one time without the copyright notice.* Whether or not such copies still exist, it is impossible for me to say. At any rate, the Library of Congress has no such copies, which obviously in times to come will be one of the most coveted treasures of Mac Dowell collectors.

1898 —Mac Dowell, Edw. Op. 39. **Shadow dance.**

Boston, New York, Arthur P. Schmidt, [*c1898*]. *Publ. no. A. P. S. 2617b. 5 p. fol.*

Collective series title: "Perles musicales. Morceaux choisies pour le piano."

At head of caption title, "Schattentanz—Shadow dance," is printed, "Augmented edition;" on lower margin of this, p. 2, "Copyright, 1898, by Arthur P. Schmidt." Actually deposited "Dec. 20, 1898." The augmentation consists only in the addition of two bars at the beginning of the piece. On the verso of last page a list of "Favorite compositions . . ." published by Schmidt.

First "augmented" edition.

1904 **—12 etüden.** 12 etudes. [Title exactly like that of the 1890 ed.]

Boston, Leipzig, New York, Arthur P. Schmidt, [*c1904*]. *Publ. nos. A. P. S. 2616A to F, A. P. S. 2617A to F. 12 v. 3, 5, 3, 5, 3, 5, 5, 5, 3, 3, 5, 5 p. fol.*

At head of title of each detached piece the dedication to Juan Buitrago. The lower margin of first page of music of No. 1, 2, 6, 9, 10, 11, 12 contains the legend, "Copyright, 1890, by Arthur P. Schmidt. Copyright, 1904, by Arthur P. Schmidt." That of no. 3, 4, 5, 7 (four of those published detached, 1892), "Copyright, 1890, by Arthur P. Schmidt. Copyright, 1892, by Arthur P. Schmidt." That of no. 8, "Copyright, 1890, by Arthur P. Schmidt. Copyright, 1892, by Arthur P. Schmidt. Copyright, 1898, by Arthur P. Schmidt," and at the head of the caption title of this appears the statement, "Augmented edition." (As a matter of fact, as was stated above, only the first two bars had been added.)

This 1904 ed. of op. 39 was actually deposited on "Mar 9, 1904."

On verso of last page of each number appears Schmidt's list of "Compositions and arrangements by Edward Mac Dowell."

First edition of the complete opus 39 in sheet form.

Not to be confused with a later and otherwise identical issue of this edition in which the publisher's street address in Leipzig, "Lindenstrasse 16," appears in the imprint, and which contains at bottom of the title page and of the verso of last page the note, "Printed in Germany." Also the street addresses of Schmidt have disappeared from the list on verso of last page.

Still later is an issue to the imprint of which has been added: "London: Elkin & co., Ltd. Mainz: B. Schott's söhne."

Op. 40. 1890 **Six love songs.** (Verses by W. H. Gardner.) Composed by E. A. Mac Dowell. Op. 40.

Boston & Leipzig, Arthur P. Schmidt, c1890. Publ. no. A. P. S. 2683. 15 p. 8°.

The claim, "Copyright, 1890, Arthur P. Schmidt," is repeated in the lower margin of p. 3. Actually deposited "Oct. 17, 1890."

The original cover (without the luteplayer of the title page) has the notice: "Edition Schmidt no. 19."

Verso of last page blank. No dedication.

First words: "Sweet blue-eyed maid.—Sweetheart, tell me.—Thy beaming eyes.—For sweet love's sake.—O, lovely rose.—I ask but this."

Op. 41. 1890 **[Two songs for male chorus.] —Cradle song.** Edward Mac Dowell.

Boston, Leipzig, New York, Arthur P. Schmidt, ᶜ1890. Publ. no. APS 2202–1. [4] p. 8°.

Collective series title on p. [1]: "Second series. Arthur P. Schmidt's Octavo edition. Men's voices . . . 120." The series runs from 101 to 200. On p. [4] are listed nos. 1–100 as "First series." The copyright claim on p. 2. The caption title reads: "To the Loring Club, San Francisco. Cradle song. (From the German of Peter Cornelius.) E. A. Mac Dowell. Op. 41. No. 1." Composed for T. T., B. B. First words: "Birdling's flying to his nest." This English version possibly by Mac Dowell.

Actually deposited "Jan. 10, 1891."

1890 — . . . **Dance of gnomes.** E. A. Mac Dowell. Op. 41. No. 2.

Boston, Arthur P. Schmidt, ᶜ1890. Publ. no. APS 2203–2. 4 p. 8°.

At head of title: "Octavo series (Men's voices) No. 121. To the Loring Club, San Francisco." No advertisements, no title page. Actually deposited "Jan. 10, 1891."

First words: "(Ha, ha, ha) From the shadow through the moonlight." The poem is by Mac Dowell.

First editions?

Not to be confused with an otherwise identical edition, with the 1890 copyright claim and the Publ. nos. A. P. S. 2202 and A. P. S. 2203, which was issued 1907 or later, as appears from the contents of the serial title page: "Edward Mac Dowell. Compositions and arrangements." The "Cradle song" there figures as no. 120 in Schmidt's series, "Men's voices," and the "Dance of the Gnomes" as no. 121. On verso of last page of the latter a list of "Arthur P. Schmidt's Octavo edition. Men's voices," nos. 301–350.

Op. 42. 1891 **—Suite für grosses orchester** componirt von E. A. Mac Dowell. Op. 42. Partitur.

Boston & Leipzig, Arthur P. Schmidt, ᶜ1891. Publ. no. S. 123. 94 p. 8°.

The claim below the imprint, "Copyright, 1891, Arthur P. Schmidt," is repeated on p. 3. Actually deposited "Jun. 20, 1891." No dedication. The titles of the single movements are: I. In einem verwünschten walde (In a haunted forest). II. Sommer-Idylle (Summer Idyll). III. Gesang der hirtin (The shepherdess song). IV. Waldgeister (Forest spirits).

First edition of the score without the "Im October" supplement.

1893 **—Im October.** Supplement zur ersten Suite für grosses orchester. Op. 42 (zwischen dem 2. und 3. satz einzufügen) von E. A. Mac Dowell. Partitur . . .

Boston & Leipzig, Arthur P. Schmidt, ᶜ1893. Publ. no. S. 123. 31 p. 8°.

The claim below the imprint, "Copyright, 1893, by Arthur P. Schmidt," is repeated in lower margin of p. 2. Actually deposited "Jun. 23, 1893."

In the caption the English title "In October" is added to the German.
By gift of Mr. Arthur P. Schmidt, the L. of C. possesses the original manuscript of Mac Dowell's op. 42. From this it appears clearly that the "Im Oktober" movement was not composed later than the suite as originally published, but formed part of it. Mac Dowell simply suppressed it for the time being and rewrote it for publication in 1893.

Op. 42B. 1891 —**Suite für grosses orchester** componirt von Edward Mac Dowell. Op. 42. Neue ausgabe, mit hinzufügung des satzes "Im October." Partitur . . .

Boston, Leipzig, New York, Arthur P. Schmidt, ℗1891. Publ. no. S. 123. 124 p. 8°.

The claim below the imprint, "Copyright, 1891, Arthur P. Schmidt," is repeated in lower margin of p. 3. Lower margin of p. 46 contains the claim for "Im October:" "Copyright, 1893, by Arthur P. Schmidt."
This movement is now printed as the III on p. 46–75, so that former movements III and IV are now numbered IV and V.
First edition of the score including the "Im October" supplement.

Op. 42C. 1891 —**Suite für grosses orchester** componirt von E. A. Mac Dowell. Op. 42 . . . Für pianoforte zu 4 händen vom componisten.

Boston & Leipzig, Arthur P. Schmidt, ℗1891. Publ. no. S. 125. 35 p. fol.

The claim, "Copyright, 1891, Arthur P. Schmidt," is repeated in lower margin of p. 2 and 3. Actually deposited "Jun. 20, 1891."
The titles of the movements are the same as in the full score. Verso of last page blank.
First edition of the 4-hand arrangement.
As to the "October" supplement, Mr. Arthur P. Schmidt informed me, under date of Boston, Mass., December 7, 1911:
"The latter was written after the original had been published, and the composer never has arranged the same for four hands."
Compare with this statement about the origin of the "Im Oktober" movement what has been said above.

Op. 42D. 1891 —**Suite für grosses orchester** componirt von E. A. Mac Dowell. Op. 42 . . . Orchesterstimmen . . .

Boston & Leipzig, Arthur P. Schmidt, ℗1891. Publ. no. S. 124. 26 pts. fol.

The title page forms part of the paper cover, and bears the copyright claim in the name of the publisher. Each part is headed: "Suite . . . E. A. Mac Dowell, op. 42."

Op. 42E. 1893 —**Im October.** Supplement zur ersten suite für grosses orchester, op. 42 (zwischem dem 2. und 3. satz einzufügen) von E. A. Mac Dowell . . . Orchesterstimmen . . .

Boston & Leipzig, Arthur P. Schmidt, ℗1893. Publ. no. S. 124. 25 pts. fol.

The title page forms part of the paper cover and bears the copyright claim in the name of the publisher. Each part has in caption, "E. A. Mac Dowell. (Supplement zu Op. 42.)"
According to a letter from Mr. Arthur P. Schmidt, dated Dec. 7, 1911: "The orchestral parts of this number have only been published separately from the rest of the Suite."

Op. 43. 1891 **Two Northern songs.** The brook. No. 1.—Slumber song. No. 2. E. A. Mac Dowell, op. 43. I–II.

Boston, Arthur P. Schmidt, [℗1891]. Publ. nos. APS 2247–1, APS 2248–1. 2 v. 3, 3 p. 8°.

Caption title used. In lower margin of p. 2 of both part-songs the claim: "Words and music copyright, 1891, by Arthur P. Schmidt." Actually deposited "Apr. 1, 1891." No dedications.

The first lines of the two poems (they are by the composer) read: "In sunlight and shadow."—"Frozen is the ground."

The title of the opus does not appear on the collective cover title page: "Arthur P. Schmidt's Octavo edition. Mixed voices. Secular." The two pieces are simply listed there under the composer's name as "28. The brook," and "29. Slumber song."

Composed for S. CA. T. B., unaccompanied.

Op. 44. 1892 **Barcarole** für gemischten chor und clavier zu 4 händen. Componirt von E. A. Mac Dowell. Op. 44. (Engl. Uebersetzung des Bodenstedt'schen gedichtes von E. A. MacDowell).

Boston & Leipzig, Arthur P. Schmidt, c1892. Publ. no. A. P. S. 2825. 9 p. fol.

The claim below the imprint, "Copyright, 1892, Arthur P. Schmidt," is repeated in lower margin of p. 2 of the score. Actually deposited "May 2, 1892." No dedication.

Composed for 2 S., 2 CA., 2 T., 2 B.

First words: "Die helle sonne leuchtet.—The glowing sunshine's beaming."

—Parts. (Publ. no. A. P. S. 2825A–D. 4 v. 8°.)

Op. 45. 1893 **Sonata tragica** für pianoforte componirt von E. A. MacDowell. Op. 45.

Leipzig, New York, [etc.], Breitkopf & Härtel, c1893. Publ. no. 19801. 29 p. fol.

Below the imprint and in lower margin of p. 2 the claim: "Copyright, 1893, by Breitkopf & Haertel." Actually deposited "Mar. 17, 1893." Verso of last page blank. No dedication.

The single movements of the sonata are inscribed: I. Largo maestoso. II. Molto allegro, vivace. III. Largo con maestà.

From these plates of this *first edition* an issue appeared not earlier than 1907, with collective title page: "Edward A. Mac Dowell Kompositionen," including the score of op. 23, published 1907.

Op. 46. 1894 **Zwölf Virtuosen-etüden** für Pianoforte componirt von E. A. Mac-Dowell. Op. 46. 1. Novelette. 2. Moto perpetuo. 3. Wilde jagd. 4. Improvisation. 5. Elfentanz. 6. Valse triste. 7. Burleske. 8. Bluette. 9. Träumerei. 10. Märzwind. 11. Impromptu. 12. Polonaise . . .

Leipzig, New York, [etc.], Breitkopf & Härtel, c1894. Publ. no. 20340. 12 v. 5, 5, 5, 3, 7, 5, 5, 5, 3, 5, 5, 7 p. fol.

On the title page appears, below the imprint: "Copyright, 1894, by Breitkopf & Härtel," and this is repeated on the first page of music of each of the twelve pieces. Actually deposited "Mar. 5, 1894." No dedication. In lower margin of every page appears also the number of the piece, *f. i.* "11" in the "Impromptu." On the verso of last page of each piece a list of Ferruccio Busoni's works.

First edition of op. 46, published in sheets.

Op. 46A. 1894 —**Zwölf Virtuosen-etüden** [etc., exactly as in the sheet ed.] Vollständig in einem bande.

Leipzig, New York, [etc.], Breitkopf & Härtel, c1894. Publ. no. 20340. 47 p. fol.

The copyright notice is repeated only on p. 3. Verso of p. 47 is blank.

First edition of op. 46, published in one volume.

Copies of this edition of op. 46 exist with "Neuere Werke" advertised on verso of p. 47, including Stephan Krehl's "Romanzero," G. T. Wolff's op. 51, and "Die Mühle," and Mac Dowell's op. 46 and 47.

Op. 47. 1893 **Eight songs** with pianoforte accompaniment composed by E. A. Mac-Dowell. Op. 47.

Leipzig, New York, [etc.], Breitkopf & Härtel, ᶜ1893. Publ. no. 20341. 1 v. 19 p. 8°.

At head of title: "To Clara Kathleen Rogers." Contents (first words in brackets unless same as title): I. The robin sings in the apple-tree (E. A. M.[ac Dowell]). II. Midsummer lullaby ["Silver clouds are lightly sailing"], (After Goethe). III. Folksong ["Is it the shrewd October wind?"], (W. D. Howells). IV. Confidence ["Noon-day sun or night"], (E. A. M.). V. The west-wind croons in the Cedar-trees" (E. A. M.). VI. In the woods ["In the woods at eve"] (After Goethe). VII. The sea ["One sails away to sea"], (W. D. Howells). VIII. Through the meadow ["The summer sun was soft and bland"],. (W D. Howells).

The claim below the imprint, "Copyright, 1893, by Breitkopf & Härtel," is repeated in the lower margin of first page of each song. The cover (in grey and gold) has this title: "Eight songs. Composed by E. A. Mac-Dowell. Op. 47. Breitkopf und Härtel," and on last page of the cover is a list of "Breitkopf & Härtel's Popular edition."

Though this *first edition* of op. 47 would seem to have been copyrighted and published in 1893, it was actually deposited on "Jan. 12, *1894*," and then on *proof sheets* with consecutive pagination, which are in the L. of C., no. 8, however, missing.

1906 —**Eight songs** with pianoforte accompaniment op. 47. New revised edition . . .

Leipzig, New York, [etc.], Breitkopf & Härtel, ᶜ1893, ᶜ1906. Publ. no. V. A. 1655. 19 p. 8°.

German half title: "Acht lieder mit pianoforte begleitung op. 47. Neue revidierte ausgabe." At head of title: "To Clara Kathleen Rogers. Edward A. Mac-Dowell." Lower margin of first page of each song contains the claim: "Copyright, 1893, by Breitkopf & Härtel. Copyright, 1906, by Breitkopf & Härtel." Actually deposited "May 14, 1906."

The revision consists practically only in the addition of German titles and texts and in filling out Mac Dowell's initials at the end of the poems written by him. The German translations are by Joh. Bernhoff. Titles: "Die Drossel singt in dem apfelbaum.—Leichte silberwolken schweben.—Volkslied.—Vertrauen.—Der west-wind säuselt im Cederbaum.—Im Walde.—Das Meer.—Am Wiesenbach." The cover (in grey and gold) reads: "E. A. Mac-Dowell. Eight songs. Op. 47. New revised edition, with English and German words . . . [title repeated in German and imprint without date].

First edition with German text.

1907 —**[Eight songs.]**

New York, Leipzig, [etc.], Breitkopf & Härtel, [ᶜ1907]. Publ. nos. D. L.–V. 5187 to D. L.–V. 5194. 8 v. 3, 3, 3, 3, 3, 5, 3, 3 p. fol.

On second page of each song the lower margin has the claim: "Copyright, 1907, by Breitkopf & Härtel." Collective title-page for "Edward Mac Dowell. Compositions. Songs for high or low voice. 'The robin sings in the apple tree,'" [etc., the individual titles without opus title].

First folio edition for high voice in sheet form, otherwise identical with the "New revised edition" of 1906.

The L. of C. has the numbers that were *transposed* for high voice (actually deposited for copyright "May 23, 1907"): No. II, from A major to B major; III, from C minor to E minor; VII, from D major to F major; VIII, from D flat major to E flat major.

—*Same. First folio edition for Low voice* in sheet form. Publ. nos. D. L.-V. 5576–5583.

The L. of C. has the numbers that were *transposed* for low voice (actually deposited "May 23, 1907"): Nos. I, from F major to E flat major; IV, from G major to F major; V, from E major to D major; VI, from A major to G major.

This first issue of the transposed folio edition should not be confused with one later but otherwise identical, which has as collective title page "Edward A. Mac Dowell. Kompositionen. Für pianoforte zu 2 händen . . ."

Op. 48. 1897 **Zweite (indianische) suite.** 2nd suite (Indian) 2me suite (indienne) [!] für grosses orchester componirt von Edward Mac Dowell. Op. 48. Partitur . . .

Leipzig, New York, [etc.], Breitkopf & Härtel, c1897. Publ. no. Part B. 955. 2 p. l., 119 p. fol.

Below the imprint the claim, "Copyright, 1897, by Breitkopf & Härtel," which is repeated on p. 1. Actually deposited "Sep. 10, 1897."

At head of title: "Dem Bostoner Symphonie-Orchester und seinem leiter Herrn Emil Paur."

On the 2d p. l. (in German, English, and French) the note:

"The thematic material of this work has been suggested for the most part by melodies of the North American Indians. Their occasional similarity to northern European themes seems to the author a direct testimony in corroboration of Thorfinnkarlsefin's Saga."

"If separate titles for the different movements are desired, they should be arranged as follows: I. Legend. II. Love song. III. In war-time. IV. Dirge. V. Village festival."

The single movements are headed, in German, English, and French: "I. Nicht schnell, edel gehalten—Not fast; with much dignity and character . . . II. Nicht schnell; Zart—Not fast; tenderly . . . III. Bestimmt und rauh—With rough vigor, almost savagely. IV. Langsam, trauernd—Dirge-like, mournfully. V. Rasch und leicht—Swift and light."

From the autograph score (now in the L. of C.) it becomes evident that it was an afterthought to give titles to the single movements. It is also interesting to note that the explanatory note originally contained the following sentence:

"The opening theme of No. 3, for instance, is very similar to the (presumably Russian) one made use of by Rimsky-Korsakow in the 3d movement of his symphony 'Antar.'"

The title of the autograph score reads: "Zweite Suite (Indian) für grosses Orchester componirt von E. A. Mac Dowell. Partitur." The initials were then crossed out aud "Edward" was substituted

Op. 48A. 1897 —**Zweite (indianische) suite.** 2nd suite (Indian) . . . Edward Mac Dowell, op. 48.

[Leipzig], Breitkopf & Härtel, c1897. Publ. no. Orch. B. 1121/22. 26 pts. fol.

Caption title. Orchestra parts, each with claim on first page, "Copyright, 1897, by Breitkopf & Härtel."

Op. 48B. 1905 — . . . **Zweite (indianische) suite,** bearbeitet von Otto Taubmann.

Leipzig, New York, [etc.], Breitkopf & Härtel, [c1905]. Publ. no. Klav. Bibl. 24913. 59 p. fol.

The collective title page reads: "Edward A. Mac Dowell Kompositionen. Für pianoforte zu 4 händen . . . op. 48." Caption title reads: "Zweite (indianische) suite. 2nd suite (Indian). 2me suite (Sauvage). Edward Mac Dowell, op. 48. Bearbeitung für klavier zu 4 händen von Otto Taubmann." Lower margin of p. 2 and 3 contains the claim:

"Copyright, 1905, by Breitkopf & Härtel." Actually deposited "Oct. 30, 1905." The single movements have not the optional characteristic titles of the full score, merely the interpretative headings.

Cover title reads: "Mac Dowell Zweite (indianische) suite . . . op. 48 für pianoforte zu 4 händen bearbeitet von Otto Taubmann."

Op. 48C. 1910 — . . . **Zweite (indianische) suite.** 2nd suite (Indian) 2me suite (Sauvage). Op. 48 für pianoforte zu zwei händen bearbeitet von Otto Taubmann.

Leipzig, New York, [*etc.*], *Breitkopf & Härtel,* [*c1910*]. *Publ. no. V. A. 3375. 33 p. fol.*

Lower margin of p. 2 contains the claim: "Copyright, 1910, by Breitkopf & Härtel, New York." At head of the title: "Edward MacDowell." The cover title reads: "Volksausgabe Breitkopf & Härtel No. 3375. Mac Dowell. Zweite (indianische) suite. Op. 48. Piano solo."

In detail like Taubmann's arrangement for four hands.

Op. 49. 1894 **Air et Rigaudon.** Air. E. A. Mac Dowell. Op. 49. No. 1. Rigaudon. E. A. Mac Dowell. Op. 49. No. 2. Copyright 1894 by J. B. Millet company.

Form p. 837–844 (4°) of v. 12 of their collection, "Famous composers and their music. Extra illustrated edition of 1901."

First and *only* edition.

Op. 50. 1895 . . . **Sonata eroica** für pianoforte componirt von E. A. Mac-Dowell. Op. 50.

Leipzig, New York, [*etc.*], *Breitkopf & Härtel,* [*c1895. Publ. no. 21004. 37 p. fol.*

At head of title: "To William Mason." The title is on p. 3: "Sonata Eroica. 'Flos regum Arthurus.'" In lower margin of the plate and below the imprint the claim: "Copyright, 1895, by Breitkopf & Härtel." Actually deposited "Nov. [?] 1895."

The single movements are inscribed: I. Slow, with nobility—Langsam, edel vorzutragen. II. Elf-like, as light and swift as possible—Elfenhaft, möglichst leise und behend. III. Tenderly, longingly, yet with passion—Sehr zart, sehnsuchtsvoll, doch mit leidenschaft. IV. Fiercely, very fast—Rasch und wild.

First edition.

A fact, hitherto unnoticed perhaps, is that the Sonata eroica was originally intended as op. 49. At any rate, it was so advertised on nearly all the numbers of the series of "Compositions for the pianoforte, edited by E. A. Mac Dowell" and published in 1895. As op. 50 it was then advertised in 1896.

*ca.*1906 —**Sonata eroica.** "Flos regum Arthurus." E. A. MacDowell. Op. 50.

Leipzig, New York, [*etc.*], *Breitkopf & Härtel,* [*ca. 1906*]. *Publ. no. 21004. 37 p. fol.*

Caption title. Not a new edition, but merely issued from the plates of the 1895 edition, with a collective title page, "Edward A. MacDowell. Kompositionen . . . op. 50. Sonata eroica Nr. 2 in G moll." The list refers to the revised editions of op. 10 and op. 32, which were published in 1906. The dedication to William Mason now heads the caption title.

Op. 51.* 1896 E. A. MacDowell. **Woodland sketches.**

New York, P. L. Jung, publisher, c1896 by P. L. Jung. Publ. nos. P. L. J. 403a–403k. 1 v. Unpaged. fol.

The copyright notice appears on verso of the title page; also in lower margin of first plate of each piece. Inclusive of blank pages and of an

added illustrated title page (Indian's head in upper left-hand corner), the volume contains 58 unnumbered pages. On p. 7 the note:

"This edition of Woodland Sketches, on Dutch handmade paper, is limited to One Hundred and Ten copies, of which One Hundred only are for sale. This is No. [in ink] 44." It was Mr. Thomas P. Currier's copy, who presented it to us.

On p. 47 the note:

"The title of this book was made from designs by Ruth Payne Burgess. The music was engraved by F. Emil Kirchner, and is printed directly from the plate. It is for sale by Breitkopf & Härtel, in the city of New York."

The engraver's name appears also in lower margin of the last page of music. The opus number 51 appears in the caption titles. Each piece is preceded by a blank page, with the title in red. No dedication.

In his catalogue of October 1, 1898, Jung, listing the volume at "$5.00 net," described the binding as "a rich brown leather binding, with gilt edges." Accordingly, our copy is in the original binding.

Contents the same as in the regular edition; each piece preceded by half-title.

Op. 51. 1896 —**Woodland sketches** by Edward Mac-Dowell. 1. To a wild rose. 2. Will o' the wisp. 3. At an old trysting place. 4. In autumn. 5. From an Indian lodge. 6. To a water lily. 7. From Uncle Remus. 8. A deserted farm. 9. By a meadow brook. 10. Told at sunset. Copyright, 1896, by P. L. Jung.

New York, P. L. Jung, publisher. Breitkopf & Härtel, agents, [c1896]. Publ. nos. P. L. J. 403a to 403k. 28 p. 4°.

In lower margin of each piece the claim: "Copyright, 1896, by P. L. Jung." (The records of the Copyright office show that the opus was registered on December 23, 1896.) The 28 p. are preceded by 2 blank pages and followed by 2 blank pages, which in turn are followed by Jung's advertisement of "Compositions for the pianoforte, edited by Edward Mac Dowell . . . P. L. Jung, publisher, 11 East 16th Street, New York," listing Series 1–2, nos. 1–32.

The original cover is wanting in our copy of this, the *first regular edition* of the "Woodland sketches." It is said to have been the same as that used by Schmidt for his re-issue described below.

Op. 51A. —**Woodland sketches** by Edward Mac Dowell. 1. To a wild rose. 2. Will o' the wisp. 3. At an old trysting place. 4. In autumn. 5. From an Indian lodge. 6. To a water lily. 7. From Uncle Remus. 8. A deserted farm. 9. By a meadow brook. 10. Told at sunset . . .

Boston, Leipzig, New York, Arthur P. Schmidt, [1899 or after]. Publ. nos. P. L. J. 403a to 403k. 47 p. 4°.

The copyright and assignment claim, "Copyright, 1896, by P. L. Jung. Assigned, 1899, to Arthur P. Schmidt," together with the notice, "Public performance permitted," repeated on the first page of music of each piece. At head of title: "Edition Schmidt. No. 47."

Each piece preceded by a blank page with the title of the piece (half title). The cover has the inscription: "Woodland sketches. Edward Mac Dowell [facsim. of his handwriting]. Arthur P. Schmidt, Boston, Leipzig, New York." The opus number 51 appears in the caption title.

Obviously issued 1899 or after by Schmidt from the plates of the first edition, 1896.

Op. 52. 1897 [**Three choruses** for male voices.] Hush, hush! Op. 52. No. 1. E. A. Mac Dowell.—From the sea. Op. 52. No. 2. E. A. Mac Dowell.—The crusaders. Op. 52. No. 3. Edward Mac Dowell.

New York, P. L. Jung, [*c1897*]. *Publ. nos. P. L. J. 410, 411, 416. 3 v. 3, 5, 9 p. 8°.*

The claim, "Copyright, 1897, by P. L. Jung," is printed on the first page of music of each of these part songs, composed for two tenors and two basses without accompaniment. Op. 52, no. 3, was not copyrighted simultaneously with nos. 1–2, which were deposited on "Apr. 7, 1897," but later, on "Oct. 7, 1897." The collective title page is headed "P. L. Jung's choruses for men's voices." Op. 52, nos. 1–2, formed nos. 6–7 of the series and concluded the series. By the time op. 52, no. 3, was published the series had reached no. 10 on the collective title page, "The crusaders" being no. 8. "E. A. Mac Dowell" was now changed to "Edward Mac Dowell." While the verso of the last page of op. 52, nos. 1–2, had been blank, that of no. 3 has the advertisement of nos. 1–3 of "P. L. Jung's choruses for female voices . . . New York, Breitkopf & Härtel."

The words of op. 52, no. 1, "Hush, hush! how well that sweet word sounds!" are by Thomas Moore; those of no. 2, "The gaunt pines sway," and no. 3, "Sword, bright sword," though anonymous, are known to be by the composer. No. 3, "The Crusaders," bears in caption the dedication, "To the Mendelssohn Club," for which Mac Dowell, in his capacity as its conductor, composed and arranged quite a few part songs. The other two bear no dedication.

Op. 52, 3. 1898 —**Die kreuzfahrer.** Op. 52. No. 2 [! instead of 3]. Edward Mac Dowell.

New York, P. L. Jung, [*c1898*]. *Publ. no. P. L. J. 458. 9 p. 8°.*

Collective series title page: "P. L. Jung's choruses for men's voices. 24." On verso of last page advertisement of nos. 1–3 of "P. L. Jung's choruses for female voices . . . New York, P. L. Jung, publisher." Below the imprint and on p. 3 (lower margin) the claim: "Copyright, 1898, by P. L. Jung." Below the imprint the note: "First performance by Mendelssohn Glee Club, New York." Actually deposited "Sep. 14, 1898."

German title, "Die kreuzfahrer," and text, "Blanker stahl, blitzendes Sarazenen-schwert," only.

There can be no question of the authorship of this translation, as the full text is printed on p. [2], with "(E. Mac D.)" below the title. The dedication is still in English.

First edition with German text.

Op. 53. 1898 [**Two choruses** for male voices.] Bonnie Ann. Op 53. No. 1. Edward Mac Dowell.—The collier lassie. Op. 53. No. 2. Edward Mac Dowell.

New York, P. L. Jung, [*c1898*]. *Publ. nos. P. L. J. 435, 436. 5, 5 p. 8°.*

Collective series title: "P. L. Jung's choruses for men's voices, 16, 17." On verso of last page advertisement of nos. 1–3 of "P. L. Jung's choruses for female voices . . . New York, Breitkopf & Härtel." On p. 3 (lower margin) of both these unaccompanied part songs for 2 tenors and 2 basses the claim, "Copyright, 1898, by P. L. Jung." Actually deposited "Mar. 19, 1898." "Words by Rob. Burns" in caption of both pieces. No. 1 begins, "Ye gallants bright;" No. 2, "O when she cam'." No dedications.

Op. 54. 1898 [**Two choruses,** for male voices.] A ballad of Charles the Bold. Op. 54. No. 1. Edward MacDowel[!]—Midsummer clouds. Op. 54. No. 2. Edward Mac Dowel[!]

New York, P. L. Jung, [*c1898*]. *Publ. nos. P. L. J. 445, 446. 6, 3 p. 8°.*

Collective series title: "P. L. Jung's choruses for men's voices. 20, 19[!]."

On first page of music of both these unaccompanied four-part songs the claim: "Copyright, 1898, by P. L. Jung." Actually deposited "Mar. 22, 1898."

"Words by Edward Mac Dowell," in caption of both. No. 1 (text printed entire, with title and author, on p. 2) begins: "Duke Charles rode out;" No. 2, "Through the clear meadow blue." No dedication.

Op. 55. 1898 **Sea pieces** by Edward Mac Dowell. Op. 55. No. 1. To the sea. 2. From a wandering iceberg. 3. A. D. 1620. 4. Starlight. 5. Song. 6. From the depths. 7. Nautilus. 8. In mid-ocean.

New York, P. L. Jung, ©1898. Publ. no. P. L. J. 481a to 481h. 38 p. 4°.

The claim below the imprint, "Copyright, 1898, by P. L. Jung," is repeated on the first page of music of each piece. Actually deposited "Nov. 7, 1898." No dedication. Each piece is preceded by a half-title page with motto (one or several verses) by the composer, though not so stated. Also, the ornamental cover designs are known to have been designed by him, and bear the inscription: "Sea pieces [two maritime views]. Edward Mac Dowell. Design copyright, 1898, by P. L. Jung, N. Y."

Following p. 38 and stitched within the cover as part of the publication are four unnumbered pages of advertisements by P. L. Jung. The first page refers to Mac Dowell's Woodland sketches. The second is headed, "Compositions for the pianoforte, by Edward Mac Dowell. New editions, revised by the composer . . . Series 3," comprising op. 13; 16; 17, 2; 18, 1; 19, 3 and 4; 24, 4; 28, 4 and 5; 31, 2. The third page lists "Compositions for the pianoforte, edited by Edward Mac Dowell" . . . Series 1, comprising nos. 1–16. The fourth page continues this as "Series 2," from no. 17 to 32.

After the assignment of Jung's copyrights, in 1899, to Arthur P. Schmidt, the latter reissued the "Sea pieces," with remarks to that effect, and with his own imprint as "Edition Schmidt No. 48," from Jung's cover and music plates.

Op. 56. 1898 **Four songs.** Composed by Edward Mac Dowell. Op. 56. High or low voice.

New York, P. L. Jung, ©1898. Publ. no. P. L. J. 482a–482d. 10 p. fol.

The claim, "Copyright, 1898, by P. L. Jung," is repeated on the first page of each song. Actually deposited "Dec. 1, 1898," and "Dec. 12, 1898." The songs have no titles. First lines: "Long ago, sweetheart mine," "The swan bent low to the lily," "A maid sings light," "As the gloaming shadows creep."

The poems are by Mac Dowell. No dedication. High voice: D minor, C major, F major, G major.

Op. 56A. —[Same.] Publ. nos. P. L. J. 492a–492d. 10 p. fol.

Low voice: B flat minor, B flat major, D major, E flat major.

Reissued after the assignment of Jung's copyrights in 1899 to Arthur P. Schmidt, with the latter's imprint from Jung's cover and music plates, as "Edition Schmidt No. 49ab."

Op. 57. 1900 **3rd sonata** for pianoforte by Edward Mac Dowell. Op. 57.

Boston, Leipzig, New York, Arthur P. Schmidt, ©1900. Publ. no. A. P. S. 5092. 28 p. fol.

On p. 2 the dedication, "To Edvard Grieg," with the poetic motto, by the composer, "Night had fallen on a day of deeds" (2 stanzas).

Below the imprint and on the lower margin of the plate of p. 2 the claim: "Copyright, 1900, by Arthur P. Schmidt." Actually deposited "Feb. 17, 1900."

The single movements are inscribed: I. Impressively, at times with impetuous vigor—Mesto, ma con passione. II. Mournfully, yet with great tenderness—Tristamente ma con tenezezza. III. With much character and fire—Allegro con fuoco.

Cover title-page as above. On last p. of cover Schmidt's catalogue of "Compositions by Edward Mac Dowell," incl. op. 56.

Called in the collection of "Verses by Edward Mac Dowell" (1903), *Norse Sonata*. The poem there printed is longer by two lines, and begins, "A day of mighty deeds was past."

Op. 58. 1899 **Three songs.** Composed by Edward Mac Dowell. Op. 58. Constancy. Sunrise. Merry maiden spring.

Boston, Leipzig, New York, Arthur P. Schmidt, c1899. Publ. no. A. P. S. 5108a–9 to 5108c–9. 11 p. fol.

The cover title reads (in facsim. of the composer's handwriting): "Three songs by Edward Mac Dowell. Op. 58." Below the imprint and on lower margin of p. 3, 6, 8 the claim: "Copyright, 1899, by Arthur P. Schmidt." Actually deposited "Nov. 27, 1899."

"Constancy (New England, A. D. 1899," begins, "Old lilac bushes, thin and grey;" "Sunrise" begins, "Sunrise gilds the crested sea;" and "Merry maiden Spring" begins, "A winsome morning measure." The poems are by Mac Dowell. No dedication. Verso of last page blank.

Op. 59. 1901 **4th sonata** (Keltic) for pianoforte by Edward MacDowell. Op. 59.

Boston, Leipzig, New York, Arthur P. Schmidt, c1901. Publ. no. A. P. S. 5335. 31, [1] p. fol.

The verso of the last page contains a list of the "Compositions by Edward Mac Dowell, published by Arthur P. Schmidt," incl. op. 56; the second page the dedication, "To Edvard Grieg," with verses by the composer ("Who minds now Keltic tales of yore," etc.). Below the imprint (repeated in lower margin of the plate of p. 3) the claim: "Copyright, 1901, by Arthur P. Schmidt." Actually deposited "Mar. 16, 1901." The single movements of the sonata are inscribed: "With great power and dignity—Maestoso. With naive tenderness—Semplice, teneramente. Very swift and fierce—Molto allegro con fuoco."

Original cover is a replica of title-page and the unnumb. page at end.

In "Verses by Edward Mac Dowell" there appears as motto-poem for the "Keltic Sonata, op. 59:" "Cuchullin" ("Cuchullin fought, and fought in vain"), after "Who minds now Keltic tales of yore." The poem "Cuchullin" is not in the first edition of the score.

Op. 60. 1902 . . . **Three songs** by Edward Mac Dowell. Opus 60. Tyrant Love. Fair springtide. To the golden rod.

Boston, Leipzig, New York, Arthur P. Schmidt, c1902. Publ. no. A. P. S. 5677a–8 to 5677c–8. 10 p. fol. (At head of title: Edition Schmidt No. 65.)

On last page of the title-page sheet a list of "Compositions by Edward Mac Dowell, published by Arthur P. Schmidt," incl. op. 56; preceding page of the sheet blank. No dedication. Below the imprint and in lower margin of p. 3, 5, 8 the claim: "Copyright, 1902, by Arthur P. Schmidt." Actually deposited "Mar. 10, 1902." The poems are by the composer, and begin: "Where e'er love be," "Fair springtide cometh," "A lissome maid with towseled hair."

Op. 61. 1902 . . . **Fireside tales** composed for the pianoforte by Edward Mac Dowell. No. 1. An old love story. No. 2. Of Br'er Rabbit. No. 3. From a German forest. No. 4. Of Salamanders. No. 5. A haunted house. No. 6. By smouldering embers. Opus 61.

Boston, Leipzig, New York, Arthur P. Schmidt, c1902. Publ. no. A. P. S. 5772a–18 to 5772f–18. 1 p. l., 20 p. fol. (*At head of title: Edition Schmidt. No. 67.*)

Cover design (fireside) by G. C. Parker. On p. [1] dedication: "To Mrs. Seth Low." The original cover has the title: "Fireside tales by Edward Mac Dowell." The design (in colors) is the same as on the t.-p. (without colors). Below the imprint and in lower margin of p. 3, 5, 9, 12, 15, 19 the claim: "Copyright, 1902, by Arthur P. Schmidt." Actually deposited "May 9, 1902." Last two pages of title-page sheet blank.

Op. 62. 1902 **New England idyls** composed for the pianoforte by Edward Mac Dowell. Opus 62. No. 1. An old garden. No. 2. Mid-summer. No. 3. Mid-winter. No. 4. With sweet lavender. No. 5. In deep woods. No. 6. Indian idyl. No. 7. To an old white pine. No. 8. From Puritan days. No. 9. From a log cabin. No. 10. The joy of autumn.

Boston, Leipzig, New York, Arthur P. Schmidt, c1902. (*Edition Schmidt. No. 75.*) *34 p. Publ. nos. A. P. S. 5862a–32 to A. P. S. 5862i–32. fol.*

The title page was "Designed by G. C. Parker . . . " (design: Indian with flute). The original cover has title: "New England idyls. Edward Mac Dowell. Opus 62." Below the imprint and in lower margin of the first page of each piece the claim: "Copyright, 1902, by Arthur P. Schmidt." Actually deposited "Sep. 9, 1902."

Each piece has a poetic motto in verse by the composer. No dedication. Last two pages of title-page sheet blank.

II

COMPOSITIONS WITHOUT OPUS NUMBER

COMPOSITIONS WITHOUT OPUS NUMBER

I. 1890 . . . **Sechs kleine stücke nach skizzen** von J. S. Bach für das pianoforte bearbeitet von E. A. Mac Dowell. No. 1. Courante (aus dem Clavierbüchlein für W. F. Bach 1720). No. 2. Menuett (aus dem Clavierbuche der Anna Magdalena Bach, 1722–25). No. 3. Gigue (aus dem Clavierbüchlein für W. F. Bach 1720). No. 4. Menuett. No. 5. Menuett. No. 6. Marsch. [4–6] (aus dem Clavierbuche der Anna Magdalena Bach 1722–25).

Boston & Leipzig, Arthur P. Schmidt, c1890. Publ. no. A. P. S. 2677 to 2682. 13, [1] p. fol.

At head of title: "Fräulein Ellen D. Putnam gewidmet." The claim below the imprint, "Copyright, 1890, Arthur P. Schmidt," is repeated on the first page (lower margin) of every piece. Actually deposited "Oct. 17, 1890."

On verso of last page a "Catalogue of new music published by Arthur P. Schmidt."

First edition, not to be confused with the one in 4° with the same copyright claim, but with Schmidt's list of "Compositions and arrangements by Edward Mac Dowell," on verso of last page, including op. 62, published 1902. This edition has German title, too, but English cover title: "Edition Schmidt No. 145. Six little pieces (after sketches of J. S. Bach."

II. 1897 **Two songs from the thirteenth century.** I. (A. D. 1230. Nithart.) II. (A. D. 1290. Frauenlob.) E. A. Mac Dowell.

New York, P. L. Jung, [c1897]. Publ. nos. P. L. J. 408a, 408b. 2 v. 3, 5 p. 8°.

Collective series title: "P. L. Jung's choruses for men's voices 3–4." The first page of music of both these unaccompanied four-part songs contains, in lower margin, the claim: "Copyright, 1897, by P. L. Jung." Actually deposited "Mar. 16, 1897." Verso of last page blank.

At the head of the titles: "To the Mendelssohn Glee Club." The songs begin: "Winter wraps his grimmest spell," and "As the gloaming shadows creep." The English versions are known to be by Mac Dowell.

III. 1901 **College songs** for male voices by Edward Mac Dowell.

Boston, Leipzig, New York, Arthur P. Schmidt, c1901. Publ. no. A. P. S. 5476–5. 11 p. 8°.

Below the imprint the claim, "Copyright, 1901, by Arthur P. Schmidt," repeated on first page (lower margin) of each piece. Actually deposited "May 14, 1901." Verso of last page blank. At head of title: "To Columbia."

The collection contains: "Columbia's sons. Words by Emil Keppler, '95" ["Strong men of might"].—"We love thee well, Manhattanland. Words [beginning like title] and music by Edward Mac Dowell."—"Columbia! O Alma Mater. Words [like title] and music by Edward Mac Dowell."—"Sturdy and strong. Words [like title] and music by Edward Mac Dowell."—"O wise old Alma Mater. Words [like title] and music by Edward Mac Dowell."—"At parting. Words ['Unspoken words at parting'] and music by Edward Mac Dowell."

The first song is for voices in unison accompanied; the others are for tenors and basses, unaccompanied.

"At parting" was included in the original key (A flat major) in W. B. Donnell and others' collection of "Columbia University Songs," Boston, Oliver Ditson Company, c1904, p. 128.

1902 —**College songs** for male voices by Edward Mac Dowell.

Boston, Leipzig, [etc.], Arthur P. Schmidt, [c1902]. Publ. no. A. P. S. 5733–5. 11 p. 8°.

On p. 3 (lower margin), and repeated on first page of each song, the claim: "Copyright, 1902, by Arthur P, Schmidt." Actually deposited "Feb. 20, 1902." Verso of last page blank. Dedication and contents the same as in the 1901 ed., but above the dedication is printed: "Transposed edition." Accordingly, the first song has been transposed from E flat major to C major, the second from F major to E flat major, the third from A flat major to F major, the fourth from F major to E flat major, the fifth from C major to B flat major, and the sixth from A flat major to F major.

First edition of the Transpositions.

IV. 1893–95 **Technical exercises** for the pianoforte by E. A. Mac Dowell. Part I–III.

Leipzig, New York, [etc.], Breitkopf & Härtel, c1894, 1895. 2 v. 15, 23 p. fol.

Part III not yet published. Part I has no publ. no., but lower margin of p. 15 contains a reference to "F. H. Gilson company, music printers." Part II has publ. no. "Mac Dowell, Exercises II."

The claim below the imprint of Part I, "Copyright, 1894, by Breitkopf & Härtel" is repeated on lower margin of p. 3. Below the imprint of Part II the claim "Copyright, 1894, by Breitkopf & Härtel. Copyright, 1895, by Breitkopf & Härtel." The 1895 claim is repeated in lower margin of p. 3. Verso of last page blank. Mac Dowell's short preface to Part I is dated, "Boston, Mass., 1894;" that of Part II, "Boston, Mass., 1895."

Actually deposited (Pt. I) "Dec. 6, 1894," (Pt. II) "Oct. 22, 1895."

V. 1902 . . . **Summer wind.** Song of sylphs. From Richard Hovey's Launcelot and Guenevere. Edward Mac Dowell.

Boston & New York, Arthur P. Schmidt, c1902. Publ. no. A. P. S. 5936. 4 p. 8°.

At head of title: "Octavo series (women's voices). No. 250. Two choruses for women's voices. I." Above the imprint the claim: "Copyright, 1902, by Arthur P. Schmidt." Actually deposited "Dec. 16, 1902."

No title page. First words: "Sweet, the fleet wind's footing."

In 1907 the publisher advertised this piece as "Summer wind . . . Women's voices. No. 372." No. II does not appear to have been published.

VI. 1907 **Two college songs.** Alma mater. At parting.

Boston, New York, Arthur P. Schmidt, c1907. Publ. no. A. P. S. 7643–2 and 7644–1. 2 v. 4, 3 p. 8°.

On p. 2 (lower margin) of both pieces the claim: "Copyright, 1907, by Arthur P. Schmidt." Actually deposited "Sep. 14, 1907" and "Sep. 27, 1907." Collective series title: "Edward Mac Dowell. Compositions and arrangements . . . Women's voices. No. 383–384."

"Alma mater" is identical with the male chorus, "Columbia! O Alma mater," in his "College songs" of 1901, except that the version for female voices has the words: "All hail to thee, our Alma Mater." "At parting" (in caption: "words and music by Edward Mac Dowell") is identical with "At parting," in the same collection, except for the transposition from A flat major to G major.

On verso of last page of "At parting" are listed nos. 351–386 of Schmidt's "Octave edition. Women's voices. Four-part songs." Not to be confused with an otherwise identical but later issue, in which nos. 451–489 of this series are listed.

III

COMPOSITIONS UNDER THE PSEUDONYMS OF EDGAR THORNE AND EDGAR THORN

COMPOSITIONS UNDER PSEUDONYMS OF EDGAR THORNE AND EDGAR THORN

M 3. 3
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Op. 1. 1896 . . . **Thorne[!] Amourette.** [Op. 1.]

New York, P. L. Jung, [*c1896*]. *Publ. no. P. L. J. 393. 3 p. fol.*

Collective series title: "Compositions for the pianoforte, edited by E. A. Mac Dowell. No. . . . 32 . . . Series 2)." Caption title: "Amourette. Edited by E. A. Mac Dowell—Edgar Thorne. Op. 1." On verso of p. 3 a list of "Compositions by E. A. Mac Dowell . . . Breitkopf & Härtel . . . New York," incl. op. 50.

On p. 2 (lower margin) the claim: "Copyright, 1896, by P. L. Jung." Actually deposited "Oct. 20, 1896."

Op. 2. 1897 **In lilting rhythm.** Edgar Thorn.

New York, P. L. Jung, Breitkopf & Härtel, agents, c1897. Publ. no. P. L. J. 418a and 418b. 13 p. fol.

The claim below the imprint, "Copyright, 1897, by P. L. Jung," is repeated on lower margin of p. 3 and 8. Actually deposited "Dec. 17, 1897." At head of title: "To Mr. K. Moebius" (real name of P. L. Jung). The caption titles of the two pieces (without individual title) are the same as on the title page, with addition of "Op. 2." On verso of t.-p. sheet a list of "Compositions by Edward Mac Dowell," incl. op. 50.

First edition, but it should be noted that "Thorne, In lilting rhythm," appears listed as no. 27 of "Compositions for the pianoforte, edited by E. A. Mac Dowell. Series II." on the title page of "32. Thorne, 'Amourette,' published and copyrighted by P. L. Jung, 1896."

Op. 3. 1897 [**Two choruses,** for male voices.] Love and time. Op. 3. No. 1. Edgar Thorn [pseud.].—The rose and the gardener. Op. 3. No. 2. Edgar Thorn.

New York, P. L. Jung, [*c1897*]. *Publ. no. P. L. J. 405, 447. 2 v. 5, 7 p. 8°.*

Collective series title page: "P. L. Jung's choruses for men's voices, 1-2."

The first page of music of both these unaccompanied four-part songs contains, on lower margin, the claim: "Copyright, 1897, by P. L. Jung." Actually deposited "Mar. 16, 1897."

First editions, on the title page of which Jung's series only reaches "no. 5. The Cossack."

Above the caption title: "To the Mendelssohn Glee Club."

According to the captions, no. 1 has "Words by Marion Farley;" no. 2, "Words by Austin Dobson." The poems begin: "Poor Love, an outcast walked," and "The rose in the garden."

Op. 4. 1897 **Forgotten fairy tales** by Edgar Thorn. No. 1. Sung outside the prince's door. No. 2. Of a tailor and a bear. No. 3. Beauty in the rose-garden. No. 4. From dwarfland. [Op. 4.]

New York, P. L. Jung, Breitkopf & Härtel, agents, c1897. Publ. nos. P. L. J. 419a to 419d. 11 p. fol.

The claim above the imprint, "Copyright, 1897, by P. L. Jung," is repeated in lower margin of first page of each of these pianoforte pieces.

Actually deposited "Dec. 20, 1897." At head of title: "To Mrs. Edward Mac Dowell respectfully dedicated."

The caption titles follow the contents on the title page, with addition of "Op. 4." On verso of p. 11 a list of "Compositions by Edward MacDowell."

Op. 5. 1898 **The witch.** Op. 5. Edgar Thorn [pseud.].

New York, P. L. Jung, [*c1898*]. *Publ. no. P. L. J. 447. 5 p. 8°.*

Collective series title: "P. L. Jung's choruses for men's voices, 23."

Lower margin of p. 2 contains the claim: "Copyright, 1898, by P. L. Jung." Actually deposited "May 4, 1898." Verso of last page blank.

Below the caption: "Words and music by Edgar Thorn. Op. 5." The poem begins: "A witch once liv'd near a hazel wood." Unaccompanied part song for 2 T. and 2 B.

First edition, on the title page of which the series ends with this no. 23.

Op. 6. 1898 . . . **War song.** Op. 6. Edgar Thorn.

New York, P. L. Jung, [*c1898*]. *Publ. no. P. L. J. 483. Unpaged* [*7 p.*]. *8°.*

Collective series title: "P. L. Jung's choruses for men's voices . . . 25," the last on the title page.

Below the imprint: "First performance by Mendelssohn Glee Club, New York."

Lower margin of p. [3] contains the claim: "Copyright, 1898, by P. L. Jung." (Actually deposited "Oct. 3, 1898." The same claim on p. [2], which contains the text: "War song. For men's voices, by Edgar Thorn, Op. 6. [first line] Onward tramp, steadily onward tramp."

In the caption of this four-part song it says: "Words and music by Edgar Thorn, Op. 6." On verso of p. [7] a list of "P. L. Jung's choruses for female voices, 1–3."

Op. 7. 1898 **Six fancies** for the piano. A tin soldier's love. To a humming bird. Summer song. Across fields. Bluette. An elfin round. Edgar Thorn. Op. 7.

New York, P. L. Jung, [*c1898*]. *Publ. nos. P. L. J. 484ª to 484f. 15 p. fol.*

The claim on lower margin of p. 2, "Copyright, 1898, by P. L. Jung," is repeated on the first page of each piece. The cover design, by Lois Knight, also copyrighted, 1898, by P. L. Jung. Actually deposited "Dec. 19, 1898." Verso of last page blank.

IV.

PART-SONGS AND ORCHESTRAL MUSIC EDITED

PART SONGS AND ORCHESTRAL MUSIC EDITED

As conductor of the Mendelssohn Glee Club, New York, Mac Dowell composed, edited, and arranged a number of unaccompanied part songs, which were published by P. L. Jung, 1897–1898, as a series, "Choruses for men's voices, 1–25." The arrangements here entered have been given their number in this series. The gaps explain themselves from the fact that the numbers published by Mac Dowell under his own name have been entered under their opus number in Section I. Those published under his pseudonym, "Edgar Thorn," have been entered in Section III, and "Two songs from the 13th century," which have no opus number, in Section II. These remarks apply to:

No. 1. Love and time. Op. 3, no. 1. Edgar Thorn.
2. The rose and the gardener. Op. 3, no. 2. Edgar Thorn. For these *see* Section III.
3–4. Two songs from the 13th century. *See* Section II.
6. Hush, hush. Op. 52, no. 1.
7. From the sea. Op. 52, no. 2.
8. The crusaders. Op. 52, no. 3. For these *see* Section I, op. 52.
16. Bonnie Ann. Op. 53, no. 1.
17. The collier lassie. Op. 53, no. 2. For these two *see* Section I, op. 53.
19. Midsummer clouds. Op. 54, no. 2.
20. A ballad of Charles the Bold. Op. 54, no. 1. For these two *see* Section I, op. 54.
23. The witch. Op. 5. Edgar Thorn. *See* Section III.
24. Die kreuzfahrer. Op. 52, no. 2 [! instead of no. 3]. *See* Section I, op. 52.3.
25. War song. Op. 6. Edgar Thorn. *See* Section III.

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5. **The Cossack.** S. Moniuszko.

New York, P. L. Jung, [*c1897*]. *Publ. no. P. L. J. 409. 3 p. 8°. (P. L. Jung's choruses for men's voices, 5.)*

On p. 2, lower margin, the claim: "Copyright, 1897, by P. L. Jung." Actually deposited "Mar. 16, 1897." Verso of last page blank. The series stops on the title page of this edition with "The Cossack." First words: "In the moonlight, near the forest." The English version is known to be by McDowell.

9. **Serenade.** A. Borodine.

New York, P. L. Jung, [*c1897*]. *Publ. no. P. L. J. 414. 5 p. 8°. (P. L. Jung's choruses for men's voices, 9.)*

On p. 3, lower margin, the claim: "Copyright, 1897, by P. L. Jung." Actually deposited "Oct. 7, 1897." First words: "Strrum, prup, prum." On the verso of last page "P. L. Jung's choruses for female voices," 1–3, "New York, Breitkopf & Härtel."

First edition, the series stopping on the title page with no. 10.

10. **Spring.** N. Sokolow.

New York, P. L. Jung, [*c1897*]. *Publ. no. P. L. J. 415. 7 p. 8°. (P. L. Jung's choruses for men's voices, 10.)*

On p. 3, lower margin, the claim: "Copyright by P. L. Jung." Actually deposited "Oct. 7, 1897."

First words: "When fields still sleep." On verso of last page are listed nos. 1–3 of "P. L. Jung's choruses for female voices . . . New York, Breitkopf & Härtel[!]."

First edition, the series stopping on the title page with this, no. 10.

11 **The brook and the nightingale.** Op. 43. No. 2. Max Filke.

New York, P. L. Jung, [*c1897*]. *Publ. no. P. L. J. 417. 3 p. 8°. (P. L. Jung's choruses for men's voices, 11.)*

On p. 2, lower margin, the claim: "Copyright, 1897, by P. L. Jung." Actually deposited "Oct. 20, 1897."
First words: "Woodland brooklet running fast."
On verso of last page are listed nos. 1–3 of "P. L. Jung's choruses for female voices. New York, Breitkopf & Härtel[!]."
First edition, the series stopping on the title page with this number.

12. **A love song.** Geo. Ingraham.

New York, P. L. Jung, [*c1897*]. *Publ. no. P. L. J. 421. 5 p. 8°. (P. L. Jung's choruses for men's voices, 12.)*

On p. 3, lower margin, the claim: "Copyright, 1897, by P. L. Jung." Actually deposited "Dec. 7, 1897." Verso of last page blank. In the caption: "Words by Thomas Moore." They begin: "I give thee all I can."
First edition, the series stopping on the title page with this number.

13. **Spring song.** Op. 34. Carl Beines.

New York, P. L. Jung, [*c1897*]. *Publ. no. P. L. J. 432. 3 p. 8°. (P. L. Jung's choruses for men's voices, 13.)*

Four-part song, with Baritone solo. On p. 2, lower margin, the claim: "Copyright, 1897, by P. L. Jung." Actually deposited "Dec. 21, 1897. Verso of last page blank.
First words: "Soft and sweet the breath of Spring."
First edition, the series stopping on the title page with no. 15.

14. **Folk song.** Rimsky Korsakow.

New York, P. L. Jung, [*c1897*]. *Publ. no. P. L. J. 433. 3 p. 8°. (P. L. Jung's choruses for men's voices, 14.)*

On p. 2, lower margin, the claim: "Copyright, 1897, by P. L. Jung." Actually deposited "Dec. 21, 1897." Verso of last page blank.
First words: "Far away in Persian lands."
First edition, the series stopping on the title page with no. 15.

15. **Bonnie Katrine.** Op. 23. No. 2. Franz von Holstein.

New York, P. L. Jung, [*c1897*]. *Publ. no. P. L. J. 434. 3 p. 8°. (P. L. Jung's choruses for men's voices, 15.)*

On p. 2, lower margin, the claim: "Copyright, 1897, by P. L. Jung." Actually deposited "Dec. 21, 1897." Verso of last page blank.
First words: "At twilight I wait."
First edition, the series stopping on the title page with this number.

18. **From Siberia.** Op. 6. No. 1. N. Sokolow.

New York, P. L. Jung, [*c1898*]. *Publ. no. P. L. J. 442. [4 p. cover], 8 p. 8°. (P. L. Jung's choruses for men's voices, 18.)*

On p. 1, lower margin, the claim: "Copyright, 1898, by P. L. Jung." In caption added to the title: "Words after A. Tolstoï, by Edw. Mac D." Verso of last page blank.
First words: "Through dense, blinding dust."
First edition, the title page stopping with no. 23 of the series.

21. **Under flowering branches.** Op. 36. No. 2. J. V. v. Wöss.

New York, P. L. Jung, [c1898]. Publ. no. P. L. J. 444. 5 p. 8°. (P. L. Jung's choruses for men's voices, 21.)

On p. 3, lower margin, the claim: "Copyright, 1898, by P. L. Jung." Actually deposited "Mar. 22, 1898." Verses of last page blank.
Below the caption title: "From the German of O. F. Gensichen, by Charlotte Coursen." First words those of the title.
First edition, the series stopping on the title page with this number.

22. **Oh! weep for those.** Maurice Arnold.

New York, P. L. Jung, [c1898]. Publ. no. P. L. J. 443. 5 p. 8°. (P. L. Jung's choruses for men's voices, 22.)

On p. 3, lower margin, the claim: "Copyright, 1898, by P. L. Jung." In the caption title: "From Hebrew melodies. Lord Byron."
First words those of the title.
First edition, the series title page stopping with no. 23.

M 3.3 .M 142A **4 Shakespeare—Ouverturen**[!] für grosses orchester componirt von Joachim Raff. Nachgelassene Werke. Revidirt von E. A. Mac Dowell. No. 1. Romeo und Julie. Partitur. Orchesterstimmen. Für pianoforte zu 4 händen.—No. 2. Macbeth [as under 1].—No. 3. Othello [as under 1].—No. 4. Der sturm [as under 1].

Boston & Leipzig, Arthur P. Schmidt, [1891]. Publ. nos. S110, S113. 2 v. 40, 74 p. 4°.

Full scores of nos. 1–2 only; nos. 3–4 have not been published. Below imprint and on first page of music in both volumes: "Copyright, 1891, E. A. Mac Dowell." Actually deposited "June 20, 1891." In the caption titles: "Edited by E. A. Mac Dowell." Verso of last page blank.

M 3.3 .M 142B —[same title.]

Boston & Leipzig, Arthur P. Schmidt, [1891]. Publ. nos. S112, S115. 2 v. 19, 27 p. fol.

Four-hand pianoforte versions of the two overtures published. Same copyright claims (added on second page of music) as in the full scores. Same date of deposit. Same editorial notice in the caption titles, with addition of "Bearbeitung von E. A. Mac Dowell." Verso of last page blank.

V

PIANOFORTE MUSIC EDITED

Under this and similar series titles about forty pieces for pianoforte for two hands were advertised and published between 1894 and 1900, first by Breitkopf & Härtel, of New York, then by P. L. Jung, New York, and finally by Arthur P. Schmidt, Boston.

One publisher would at first glance seem to have continued the series of the other, but on closer inspection it is found that their three lists overlap absolutely neither in contents nor in sequence. *Bibliographically the matter is so complicated that without an analysis, as is attempted below, no collector can possibly verify real first editions.*

The series began with the serial title: "Piano compositions, edited by E. A. Mac Dowell," the remark, "To be continued," below the contents, the imprint, "New York, Breitkopf & Härtel," with P. L. Jung's claim, "Copyright, 1894, by P. L. Jung," in the lower margin of the first page of music of each piece, and with his plate numbers. Huber's "Intermezzo, op. 94, no. 4," though the second (none of the pieces then actually as yet numbered) piece in the list of contents, appears to have been deposited, together with the pieces by Lavignac and Westerhout on "Dec. 31, 1894," before Glinka's Lark, which was not deposited until "Feb. 1, 1895," and then with a different title page. Also, the other pieces on this first serial title page (in red) were copyrighted later, and Pierné's Gavotte was not published at all, his "Allegro scherzando, op. 29," being substituted in the list after April, 1895. The three pieces, copyrighted 1894, do not appear to have been reissued in 1895.

The contents of the series with the red title-page are, adding collation and our call number for those actually published with the red title-page (later on receiving nos. 2, 3, 11 in the whole series):

M 3.3
.M 143 Glinka-Balakirew, **The lark.**

No. 2. Huber, Hans. **Intermezzo.** Op. 94. No. 4. (Publ. no. P. L. J. 304. 3 p. fol.)

No. 3. Lavignac, Albert. **Aria** [transcribed] from Haendel's Susanna. (Publ. no. P. L. J. 317. 5 p. fol.)

No. 11. Westerhout, M. van. **Momento capriccioso.** (Publ. no. P. L. J. 306. 5 p. fol.)

Westerhout, M. van. **Gavotta** in A.

Moszkowski, M., **Air de ballet.** Op. 36. No. 5.

Reinhold, H. **Impromptu,** C sharp minor. Op. 28. No. 3.

Liszt. **Eclogue.**

Pierné, G. **Cradle song.**

—**Gavotte.**

As stated above, before all the pieces listed had been deposited for copyright the serial title page was changed to black print, with contents in double column, cancellation of "To be continued," and addition of the claim, "Copyright, 1895, by P. L. Jung," below the imprint. With this title page, the first deposit was made on "Feb. 1, 1895," with "Glinka-Balakirew. The lark." The new title page at first listed only eleven pieces from left to right, but the contents (*all in 1895*) gradually grew (also from left to right) to eighteen. The series title page of the pieces published therewith stopped as follows (for numbers *see* below):

1, 4, 5, 9, 12, with Pierné (Gavotte)/Stcherbatcheff.
6, 13, 14, 15, 16, with Geisler/Rimsky Korsakow.
7, with Pierné (Allegro scherzando)/Ten-Brink.
8, 10, Pierné (Gavotte)/Ten-Brink.
22, 23, with Cui/Dubois.

With addition of our call numbers, date of deposit, and collations, the contents of this series are:

Left column—

No. 1. Glinka-Balakirew. **The lark.** (In caption: "Song by M. Glinka. Transcribed by M. Balakirew." "Feb. 1, 1895." Publ. no. P. L. J. 307. 7 p. fol.)

No. 3. Lavignac, Albert. **Aria** from Haendel's Susanna. (*See* above.)

No. 5. Moskowski, M. **Air de ballet.** Op. 36. No. 5. ("Mar. 28, 1895." Publ. no. P. L. J. 331–8. 9 p. fol.)

No. 4. Liszt. **Eclogue.** ("Jan. 1, 1895." Publ. no. P. L. J. 308. 5 p. fol.)

No. 6. Pierné, G. **Cradle song.** (Aug. 12, 1895." Publ. no. P. L. J. 342. 5 p. fol.)

No. 7. Pierné, G. **Allegro scherzando.** Op. 29. ("May 7, 1895." Publ. no. P. L. J. 336. 9 p. fol.)

No. 15. Martucci, G. **Improviso.** Op. 17. ("Aug. 12, 1895." P. L. J. 341. 7 p. fol.)

No. 16. Geisler, P. **Episode.** ("Aug. 7, 1895." Publ. no. P. L. J. 346. 5 p. fol.)

No. 23. Cui, C. **Cradle song.** Op. 39. No. 4. ("Nov. 23, 1895." Publ. no. P. L. J. 355. 3 p. fol.)

Right column—

No. 2. Huber, Hans. **Intermezzo.** Op. 94. No. 4. (*See* above.)

No. 11. Westerhout, M. van. **Momento capriccioso.** (*See* above.)

No. 12. Westerhout, M. van. **Gavotte** in A. ("Feb. 1, 1895." Publ. no. P. L. J. 329. 7 p. fol.)

No. 8. Reinhold, H. **Impromptu.** C♯ minor. Op. 28. No. 3. ("Apr. 8, 1895." Publ. no. P. L. J. 330. 11 p. fol.)

No. 9. Stcherbatcheff, N. **Orientale.** Op. 15. No. 2. ("March 18, 1895." Publ. no. P. L. J. 332. 5 p. fol.)

No. 10. Ten-Brink, Jules. **Gavotte,** in E minor. ("Apr. 8, 1895." Publ. no. P. L. J. 335. 7 p. fol.)

No. 13. Moszkowski, M. **Etincelles.** Op. 36. No. 6. ("Aug. 12, 1895." Publ. no. P. L. J. 339. 11 p. fol.)

No. 14. Rimsky-Korsakow, N. **Romance.** Op. 15. No. 2. ("Aug. 8, 1895." Publ. no. P. L. J. 340. 3 p. fol.)

No. 22. Dubois, Th. **Scetch**[!] ("Nov. 23, 1895." P. L. J. 356. 3 p. fol.)

All the pieces of the series so far described have, generally on first page of music, in lower margin, the legend, "M. Passow, Eng'r. N. Y." with the exception of Pierné's "Cradle song," Cui's "Cradle song," and Dubois' "Sketch," which lack it.

On verso of the last page of the pieces in this whole series, with Jung's copyright claim, 1895, below the imprint, was printed Breitkopf & Härtel's list of "Compositions by E. A. Mac-Dowell." It includes as *op. 49* the "Second Sonata (Eroica)" and "op. 8, Waltz," for piano, two hands. As both opuses are listed without price, their publication was

then merely contemplated. The "Waltz" seems to have remained unpublished after all. At any rate, in 1896 it has disappeared from the advertised lists. On the other hand, the Sonata was actually deposited for copyright in Nov., 1895, but as *op. 50*, and as such it was advertised from then on. This fact is of importance, as will appear from the following:

When, in 1898, P. L. Jung published Mac Dowell's "Sea pieces," op. 55, he added, as was stated under op. 55, four unnumbered pages of advertisements, in which the "Compositions for the pianoforte, edited by Edward Mac Dowell," are divided into two series, "Series 1" comprising nos. 1–16; "Series 2," nos. 17–32.

Comparison now shows the Breitkopf & Härtel-P. L. Jung serial title page of 1895 listed nos. 1–16 (Series 1) complete. The two pieces not enumerated by Jung in "Series 1," namely, Cui's "Cradle song" and Dubois' "Sketch," which appear on the 1895 title page and were actually deposited with that title page on "Nov. 23, 1895," appear in the "Series 2" as nos. 22 (Dubois) and 23 (Cui)[!]. It will further be noticed that nos. 27 and 32 are advertised under Mac Dowell's pseudonym, Thorne, and they have been entered in this catalogue accordingly, no. 32 (first published 1896[!]) as M 141, op. 1, and no. 27 (first published 1897[!], and then in a different garb) as M 141, op. 2. Finally, the pieces of "Series 2," published with this remark on the serial title page, have no engraver's legend except Lacombe's "Etude," which has, in lower margin of page 2, "By permission of the original publishers, Messrs. Breitkopf & Härtel, Leipzig," and in lower margin of page 5, "Stich und Druck von Breitkopf & Härtel in Leipzig."

It was a title page with contents, exactly as in "Series 2" list of 1898 in op. 55, with which, in 1896, P. L. Jung continued the series of "Compositions for the pianoforte, edited by E. A. Mac Dowell," and the cover, with an ornamental border, for which P. L. Jung claims, "Copyright 1895," repeats the list, with addition of the prices. It is clear, then, that Jung in 1898 merely used the plate of the title-page of "Series 2" as actually published in 1896.

Now, the L. of C. possesses Stcherbatcheff's "Orientale" (publ. no. P. L. J. 332. 5 p. fol. In lower margin Jung's copyright claim of 1895. In caption, "Edited by E. A. Mac Dowell. N. Stcherbatcheff, op. 15, no. 2.") in an edition which can not have been issued before November, 1895, since the list of compositions by Mac Dowell on verso of the last page mentions "Op. 50. Second Sonata (Eroica)." The piece has the collective title page, "Compositions for the pianoforte, edited by E. A. Mac Dowell. No. 1–16. Series 1. P. L. Jung, publisher, *39 East 19th Street*, New York." (This was also the address of Breitkopf & Härtel, remained their and Jung's address (if given) on Series 2 mentioned below, was changed in December, 1896, or very early in 1897, to 11 East 16th St., remained there until at least May, 1898, and became later in this year 41 Union Square). The collective title page mentioned above is an exact pendant to the title-page of nos. 17–32, called Series 2 (with a similar cover), and the contents and sequence of this "Series 1" coincide with the list advertised in 1898, when Jung moved to 41 Union Square. Therefore it stands to reason that *this particular piece, or any other piece with this "Series 1" collective title page, was issued 1896.*

(Though this title page shows a slightly different arrangement from the 1894 and 1895 lists, it was used above for assigning our call numbers to the pieces.)

P. L. Jung opened "Series 2" on "Oct. 20, 1896," with Liszt's "Impromptu," and now over his own imprint, though still with the Breitkopf & Härtel list on the verso of the last page, from which, however, "op. 8. Waltz" has been dropped, and op. 49 changed into op. 50. The copyright claim in lower margin of the first page of music of each piece is, of course, that of Jung. It reads: "Copyright, 1896, by P. L. Jung." In this "Series 2" figure as no. "21. Couperin, Le bavolet flottant," "24. Bizet-Mac Dowell, Intermezzo," "25. Stcherbatcheff, Rondo pantomimique," "29. Raff, Hungarian rhapsody," and "30. Couperin, L'Ausonienne." They appear on the cover listed without price, which would permit the inference that their publication was merely contemplated in 1896, but that they were not as yet published. Mr. Arthur P. Schmidt, P. L. Jung's successor, informed me under date

of December 7, 1911, that indeed Jung never published nos. 24 and 29. This statement finds its corroboration in another fact. "Fall, 1896," P. L. Jung published, from "39 East 19th St., New York," a catalogue of his "Publications. A list of music composed chiefly by Americans," and a second catalogue, under the same title, on "October 1st, 1898," from "41 Union Square, New York." In both catalogues he lists said nos. 21, 24, 25, 29, 30 under Mac Dowell, *but in both without price.* This, together with the further fact that they *are not listed by Jung under the name of the respective composer*, whereas all other pieces in Series 1–2 are so listed, is a clear indication that these five pieces had not been published by him up to October 1, 1898. In the following year Jung sold out to Arthur P. Schmidt, and as the latter thereafter never listed nos. 24, 25, and 29, it is clear that he never published them. Indeed, so Mr. Schmidt informed me in his letter of Dec. 7, 1911, Jung did not even turn over to him the manuscripts. Nos. 21 and 30 Schmidt, however, did publish, but *not until 1900*[!].

The contents of "Series 2" are:

No. 17. Liszt. **Impromptu.** ("Oct. 20, 1896." Publ. no. P. L. J. 387. 5 p. fol.)

No. 18. Geisler. **Pastorale.** ("Oct. 20, 1896." P. L. J. 390. 3 p. fol.)

No. 19. Alkan-Mac Dowell. **Perpetual motion.** ("Oct. 20, 1896." P. L. J. 389. 13 p. fol.)

No. 20. Lacombe. **Etude.** (In caption: "Op. 33. No. 2." "Oct. 31, 1896." Publ. no. P. L. J. 357. 5 p. fol.)

No. 21. Couperin. **Le bavolet flottant.** (Advertised without price in 1896, but not published until 1900. *See* M 3.3 .M143. No. 38.)

No. 22. Dubois. **Sketch.** (Publ. Nov. 1895. *See* above.)

No. 23. Cui. **Cradle song.** (Publ. Nov. 1895. *See* above.)

No. 24. Bizet-Mac Dowell. **Intermezzo.** (Not published.)

No. 25. Stcherbatcheff. **Rondo pantomimique.** (Not published.)

No. 26. Couperin. **La Bersan.** ("Oct. 20, 1896." To caption title added: "Edited by E. A. Mac Dowell. Francois Couperin. (1668–1733.) Publ. no. P. L. J. 391. 5 p. fol.)

No. 27. Thorne[!]. **In lilting rhythm.** (*See* above. M141. Op. 2.)

No. 28. Geisler. **The Princess Ilse.** ("Oct. 20, 1896." P. L. J. 392. 5 p. fol.)

No. 29. Raff. **Hungarian rhapsody.** (Not published.)

No. 30. Couperin. **L'Ausonienne.** (Advertised without price 1896, but not published until 1900. *See* M 3.3 .M143. No. 39.)

No. 31. Pierné. **Improvisata.** (In caption: "Op. 22." "Oct. 20, 1896." Publ. no. P. L. J. 388. 7 p. fol.)

No. 32. Thorne[!]. **Amourette.** (*See* above .M141. Op. 1.)

In 1899 P. L. Jung assigned his copyrights to Arthur P. Schmidt, of Boston. In 1900 the latter then continued the series under practically the same title (it now reads: "Piano compositions, edited by Edward Mac Dowell"), with a double-column (blue) list of contents of the entire series on the title page, with a list of "Compositions by Edward Mac Dowell, published by Arthur P. Schmidt," incl. op. 50, on the verso of the last page, and of course with his own imprint, plate numbers, and copyright claim on lower margin of first page of music of each piece, reading: "Copyright, 1900, by Arthur P. Schmidt."

The list of contents covers all the pieces published, 1894, 1895, and 1896, though again in a different sequence. The left column is headed by Glinka-Balakirew's "The Lark;" the right, by Rimsky-Korsakow's "Romance in Ab." At first Schmidt added (left column) only "Grazioli, G. B. Tempo di minuetto" to the list, depositing it "Feb. 20, 1900," but six more were gradually added in the same year, namely:

Left column—

Rameau, Jean Philippe. The three hands.
Mattheson, Joh. Jig.
Couperin, F. L'Ausonienne. Contra dance.

Right column—

Loeilly, Jean Baptiste. Jig.
Rameau, Jean Philippe. Sarabande.
Couperin, F. Le bavolet flottant. (The waving scarf.)

In the following entries the caption titles have been used, as they contain additional information. The call numbers have been assigned as if in continuation of Jung's serial numbers.

No. 33. **Tempo di minuetto** after Giovanni Battista Grazioli (b. 1755). Grazioli-Mac Dowell. ("Feb. 20, 1900." Publ. no. A. P. S. 5141–6. 7 p. fol.)

Series stops on title page with this.

No. 34. **Jig** for clavecin by Jean Baptiste Loeilly (16— –1728). Transcribed for pianoforte by Edward Mac Dowell. ("April 12, 1900." Publ. no. A. P. S. 5185–4. 5 p. fol.)

Series stops on title page with Mattheson's "Jig."

No. 35. **The three hands.** (Les trois mains.) Courante for clavecin by Jean Philippe Rameau (1683–1764). Transcribed for pianoforte by Edward Mac Dowell. ("Apr 12, 1900." Publ. no. A. P. S. 5183–5. 7 p. fol.)

Series stops on title page with Mattheson's Jig. || Rameau's Sarabande.

No. 36. **Sarabande** for clavecin by Jean Philippe Rameau (1683–1764). Transcribed for pianoforte by Edward Mac Dowell. ("Apr. 12, 1900." Publ. no. A. P. S. 5184–3. 5 p. fol.)

Series stops on title page with Mattheson's Jig.

No. 37. **Jig** for the harpsichord by Johann Mattheson (1681–1722). Transcribed for pianoforte by Edward Mac Dowell. (Deposited "April 12, 1900." Publ. no. A. P. S. 5190–4. 5 p. fol.)

Series stops on title page with this piece.

No. 38. **Le bavolet flottant.** (The waving scarf.) For clavecin by François Couperin (1668–1733). Transcribed for pianoforte by Edward Mac Dowell. (Publ. no. A. P. S. 5241–3. 5 p. fol.)

Advertised, 1896, as no. 21 in Jung's "Series 2," but not copyrighted and published until 1900.

Series (in blue) stops on title page with Couperin's L'Ausonienne.

No. 39. **L'Ausonienne** (Contradance) for clavecin by François Couperin (1668–1733). Transcribed for pianoforte by Edward Mac Dowell. ("May 8, 1900." Publ. no. A. P. S. 5240–5. 7 p. fol.)

Advertised in 1896 without price, therefore apparently not then issued, as no. 30 of Jung's "Series 2."

Series (in blue) stops on title page with this piece.

On August 21, 1900, Schmidt then deposited Graun's "Jig," with same list of compositions, incl. op. 56 on verso of last page, but with a new title page, reading: "From the XVIII century. Harpsichord and clavichord pieces transcribed for the pianoforte by Edward Mac Dowell." Then follows a list of the pieces just described, beginning with that by Grazioli and ending with that by Graun, but to which Bach's Six little pieces are added. The caption title of the Graun piece is:

No. 40. **Jig** for harpsichord by Carl Heinrich Graun (1701–1759). Transcribed for pianoforte by Edward Mac Dowell. ("Copyright 1900 by Arthur P. Schmidt." Publ. no. A. P. S. 5271–7. 9 p. fol.)

The same title-page, adding, after Grazioli, Loeilly's "Sarabande," Schmidt used when he first published this piece, in 1902, but he substituted for the page of advertisements of "Compositions by Edward Mac Dowell," incl. op. 56, one that is headed, "Compositions and arrangements by Edward Mac Dowell," has three columns instead of two and lists all the revisions, arrangements, pianoforte pieces, and part-songs edited by Mac Dowell, but exclusive of this, "Sarabande," by Loeilly. *Hence, issues of the piece that include it in the list of advertisements are later issues.*

In this list of advertisements a group of twenty-five edited pianoforte pieces closely follows the contents and sequence of P. L. Jung's "Series 1" and "Series 2," with this striking difference, however, that Schmidt does not at all list as for sale Jung's nos.:

24. Bizet-Mac Dowell, Intermezzo.
25. Stcherbatcheff, Rondo pantomimique.
29. Raff, Hungarian rhapsody.

As stated above, they were never published by him, a fact naturally accounting also for their absence from the Copyright Office files.

No. 41. **Sarabande** for clavecin by Jean Baptiste Loeilly (d. 1728). Transcribed for pianoforte by Edward Mac Dowell. ("Copyright 1902 by Arthur P. Schmidt." Actually deposited "Dec. 29, 1902." Publ. no. A. P. S. 5934–2. 3 p. fol.)

VI

INDEXES

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4. AUTHORS AND TRANSLATORS
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25. Lancelot und Elaine. Zweite symphonische dichtung
29. Lamia. Dritte symphonische dichtung
30. Die Sarazenen. Die schöne Aldâ. Zwei fragmente (nach dem Rolandslied
42. Suite
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[1] A selection (only) from these poems was included in the collection of "Verses by Edward Mac Dowell," *n. i.*, ©1903 (64 p. 12°)

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